UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	January 7, 1960
	PROGRAM	
Meditation (from "Thais")	William Marps, plans (Soppost)	Jules Massenet Arranged by M. J. Isaac
decount!	Wayne Tyler, clarinet (Seale) Mary K. Jones, piano	office points well
Danseuses de Delphes .		. Debussy
	Bonnie Waugh, piano (Aldrich)	
mood . S . L		arthrians
Lungi Dal Caro Bene .		. Antonio Secchi
Nina	Gior	vanni Battista Pergolesi
	Kyle Lindsey, baritone (Smith) Carol Weiss, piano	SAME THE PARTY OF
Sonata #3 · · · · · Largo Allegro Adagio Spiritoso	Canada Haro by Anned or Land	Johann Ernst Galliard
	John Albrecht, trombone (Lyon) Mary Helen Romine, piano	
Intermezzo, Op. 118, No. 2		Brahms
Ja	nice K. Beanblossom, piano (Ald	rich)
Honor and Arms (from "Sams	on")	Handel
	ymond Thomas, bass-baritone (Sm lliam Harpe, piano	ith)

Sonata, Op. 10, No. 2 . Allegro Allegretto Presto		racoeri Tigo B			. Beethoven
	William Harpe	, piano (Hopper)		
Am junsten Tag (from the "M	adchenli eder)	• •	•	. Brahms
Adieu, notre petite table (from "Manon")		0 0	0	Massenet
Takasas	Grace Wieck, Carol Weiss,		(Smith)		
	(abdakid) con		a Lanto &		
Partita in B ^b major Praeludium Gigue		0 0	8 0	0 9	J. S. Bach
Sonata in E ^b major, Op. 27, First movement: Andante		ndante	0 0		Beethoven
	Mary Helen Ro	nine, pian	o (Aldrich)	
Sonata for Unaccompanied Vi Adagio Fugue	iolin, G minor		a 6	6	Bach

Philip Noer, violin (Kling)

SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, January 9, 1960

Arlequinade
Neighborhood Parade
On a Branch That Swings
Gavotte
Minuet in G
Minuet K. 2
Italian Romance
March
Minuet in A minor
Andantino Cantabile
To a Wild Rose
Sonatina, Op. 20, No. 1
The New Doll, Op. 39, No. 9
Elfin Dance, Op. 12, No. 4

Ballade in D minor, Op. 10, No. 1 Brahms
Ballade in D major, Op. 10, No. 2 Brahms

Marshall Primack, pianist (Anderson)

median Straig, fig. 60, Box 3.

Steinway Piano

This is the eighth recital during the 1959-60 season. The next recital will be held on Saturday, January 16, 1960, at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents

LOUIS NAGEL, pianist

pupil of Dwight Anderson

Gardencourt

4:00 p.m.

January 10, 1960

PROGRAM

I

> Sarabande Gavotte

> > Bourrée Loure

> > > Gigue

II

Scherzo. Allegro molto

Marcia funebre sulla morte d'un eroe Allegro

INTERMISSION

III

C major
A minor
G major
E minor

D major B minor A major

F-sharp minor E major

C-sharp minor
B major
G-sharp minor

F-sharp major
E-flat minor
D-flat major

B-flat minor
A-flat major
F minor
E-flat major

C minor
B-flat major
G minor

F major D minor

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P.M.	Jamuary 12, 1960
	PROGRAM	
But Who May Abide (from	m The Messiah	. Handel
	Eugene Cassaday, baritone (Smith) William Harpe, piano	
	agio	Mozart
Q'	Bruce Brumley, clarinet (Nelson) Michael Neely, piano	(A) eroteech
The Secret		Gabriel Faure
Von ewiger Liebe .		Johannes Brahms
	Michael Neely, baritone (Smith) Gayle Mills, piano	
Menuet (from "LeTombeau	de Couperin")	. Maurice Ravel
	Ann Gilligan, piano (B. Owen)	
Salee, Salee and Ave Ma	ria (from "Otello")	. Verdi
	Carole Jordan, soprano (Smith) Gayle Mills, piano	
Andante et Scherzo .	• • • • • • • • •	Barat
	Bernard Sanchez, trumpet (Raper) Mary Raper, piano	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P.M.	January 14, 1960
	PROGRAM	
Sonate #1, in A minor . Cantabile Spiritoso e staccato Largo e staccato Hornpipe Vivace	V OF	Galliard
The second second	Terry Cravens, trombone (Lyon) Mrs. Harold Wich, piano	
Fugue in C minor .		. J. S. Bach
Sonata for Trumpet Sehr ruhig	Carole Gittli, organ (Hopper)	. Paul Hindemith
Ш	Mary Ann Byrd, trumpet (Raper) Mary Raper, piano	
Fuge in D minor		. J. S. Bach
	Nancy Hancock, organ (Hopper)	
Preach Not Me Your Musty Ru When I Have Sung My Songs O del mio dolce ardor.		Arne Ernst Charles oph Willibald von Gluck
	Archie Coons, baritone (Smith) Yvonne Driskell, piana	
Toccata tertia		. Johannes Speth (1693)
Toccata septima		. Johannes Speth (1693)
	Tiffany Ade, organ (Hopper)	
Partita in B minor Sarabande Double Bourree Double		Bach
204010	Kristine Beck, violin (Kling)	
Fugue in G major		Bach
	Mary Kay Jones, organ (Hopper)	The state of the s

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, January 16, 1960

Gardencourt

10:30 a.m.

London Bridge

Dance

English Kabalevsky

Hilda Gudmundsson, pianist (Wagner)

Prelude in Db

Gliére

Barbara Roles, pianist (Gittli)

In Lydian Mode ... from Mikrokosmos, Vol. 2

Bartok

Jeanette Sarbo, pianist (Driskell)

March in D

from the Anna Magdalena

Bach Notebook

Billy Engebretson, pianist (White)

Allegro

T. H. Fiocco

Sherrin MacDonald, violinist(Kling) Bobbye Ossman, accompanist (D. Owen)

Steinway Piano

This is the tenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held January 23, 1960 on Saturday at 10:30 a.m.

CHAMBER MUSIC SOCIETY (Affiliated with University of Louisville)

Presents

THE ALBENERI TRIO Ward Davenny, Piano Giorgio Ciompi, Violin Benar Reifetz, Cello

The Playhouse, Sunday, January 17, 1960, 3:30 P.M.

PROGRAM

Trio in E Flat Major, Opus 70, No. 2 BEETHOVEN

Poco sostenuto - Allegro ma non troppo

Allegretto

Allegretto ma non troppo

Allegro

Fantasie for Violin and Piano in C Major, Opus 159. . . SCHUBERT

Andante molto - Allegretto - Andantino
(Theme and Variations on the song "Sei Mir Gegrüsst")

Allegro - Presto

INTERMISSION

Colbert-LaBerge Concert Management 105 West 57th St., New York City

Records: Mercury Classics

The Steinway Piano is played at this concert.

Next Concert in the 'Series

Amadeus Quartet, Sunday, February 14, 3:30 P.M.

SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, January 23, 1960

	S tol for the date draws frame of the management	
Gardencourt	10:30 a.m.	
Gavotte	· · · · · A. Diller	•
	Barbara Stutzke, pianist (Murray)	
Invention	Stanley Shostakovich	
	David Hays, pianist (Anderson)	
Morsiphon - V		
Variations	· · · · · Bartok	
Hornpipe	Barrett	
Rigadoon	Babell	
Leavenberg	William Stalnaker, pianist (Anderson)	
Spring Time	· · · · · · · · Saenger	
Salary and the salary and a	Charlotte Judd, violin (Schneider)	
	Graeme Gilmore, accompanist (D. Owen)	
Bourree	· · · · · From the "Anna Magdalena" Bach Notebook	
	Mary Lusky, pianist (White)	
Dance Caprice, Op. 28, No.	3	
	Sylvia Shaw, pianist (Murray)	
Languid Dance Rustic Dance		
	Richard Hays, pianist (Anderson)	
Fantasia in D minor 5 German Dances	Handel Schubert	
	Gary Hicks, pianist (Anderson)	
4 Ricreazioni Pianistiche a) Arlequinade b) Danse Russe c) Berceuse d) Triomphe	Galluzzi	
	Barbara Roles and Beth Moeller, pianists (Gittli)	

Three 2-Part Inventions
Martha Mahin, pianist (Anderson)
Romance in F-sharp major, Op. 28, No. 2 Shumann
John Carpenter, pianist (Anderson)
From French Suite in E-flat Bach Allemande Courante
Martha Nason, pianist (Anderson)
Sonata in D major
Mary Catherine Quillen, pianist (Anderson)
Marche Grotesque
Gabriel Gruber, pianist (Anderson)
Marche Militaire in D major Schubert-Riegger
Gabriel Gruber and Gregory Coin, pianists (Anderson) (D. Owen)

Steinway and Baldwin Pianos

This is the eleventh recital of the Preparatory Department during the 1959-60 season.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

ROBERT WHITNEY, DEAN

· presents

THE UNIVERSITY CHOIR
Walter Dahlin, Director

Annual Concert Tour, 1960

UNIVERSITY CHOIR 1960

REPERTOIRE

I Am The Resurrection And The Life Heinrich Schutz
Benedictus Emile Paladilhe
Glory Be To God Jean Berger
God Is Gone Up
Lullaby For Christmas Normand Lockwood
Four Carols (SSA and Celesta) Wilfrid Mellers
The Lamb
The Lamb Earl George
The Highlands Of Heaven James Wood
Plenty Good Room Arr. W. H. Smith
Immortal Love Arr. T. W. Dean
Three Lovely Birds From Paradise Maurice Ravel
Love In Grief F. Melius Christiansen
Oh! Boys, Carry Me 'Long
Lane County Bachelor Dickson & O'Hara

The University Choir was organized in 1956 and is open to all students of the University of Louisville. The Choir sings for various university functions and regularly participates in the presentation of one or more major works as guests of The Louisville Orchestra or the University Choral Union. This is the Choir's second annual tour.

CHOIR MEMBERS

SOPRANO	TENOR	ALTO
Antoinette Booker	Bruce Brumley	Patricia Buckner
Gayle Mills	Lloyd Collins	Billie Cash
Gwyn Mills	Charles Mallory	Joan Cooper
Margaret Morton	Michael Neely	Yvonne Driskell
June Noble	Don Peterson	Ann Gilligan
Annette Offutt	Terry Sammons	Bol bye Ossman
Linda Owen	·	Ruth Triplett
Sherree Owens	BASS	Bonnie Waugh
Mary Helen Romine		Carol Weiss
Grace Wieck	John Albrecht	
	Terry Cravens	
	John Dennes	
	Kyle Lindsey	
	Edward Owens	

ITINERARY, 1960 TOUR

Naymond Thomas

Jan. 24	Fourth Avenue Methodist Church, Louisville, Kentucky
Jan. 25	Corydon Central High School, Corydon, Indiana
Jan. 25	St. Paul's Episcopal Church, Henderson, Kentucky
Jan. 26	Owensboro High School, Owensboro, Kentucky
Jan. 26	Brook Hollow Baptist Church, Nashville, Tennessee
Jan. 27	Hillsboro High School, Nashville, Tennessce
Jan. 27	First Baptist Church, Bowling Green, Kentucky
Jan. 28	Bowling Green High School, Bowling Green, Kentucky
Jan. 28	Everybody's Church, Lexington, Kentucky
Jan. 29	Henry Clay High School, Lexington, Kentucky
Jan. 29	Franklin County High School, Frankfort, Kentucky

Feb. 9 Southern Division Convention, MTNA, University Rotunda, Louisville

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

RECITAL

BY PUPILS OF

RHODA GREEN

2:00 p.m.

Gardencourt January 30, 1960

Minuet in G Major Bach

Linda Broyles

Sing a Song of Sixpence
Over the Meadow

American

Lithuanian

Chris Alves

Valse in A Minor Grieg

Sandee Sexton

County Fair
Sailing
Clark

Ann Bogard

Sailing
Butterflies
Clark
Clark

Maribeth Sproles

Raking Leaves Under the Trees Rodgers

Ann Bogard Maribeth Sproles

Sonatina in C Major Weber

Sydell Stone,

accompanied by Rhoda Green

Waltzes from Opus 9a Schubert

Janice Simons

Children Skating
Rebikov
Strolling Musicians
Rebikov

Cathy Ruhlen

Nocturne in B^D Field

Bonnie Kraus

Spiegel ter Ergelmacker på Organisken aften Stissen på firdt so Orgal salte och madstlassen spekkinslick innek son kadisentm vom och läusisetiken i Oepster Rande Schielen Osalagnaniskar Organists andrik vassaskend och Konsisser Vaskalisken madestar sonne föllicker kannstäg närkepaablig aufgeniste och aufgange.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Francis Hopper, Organist

in

Three Programs of the Organ Music of Johann Sebastian Bach On the newly acquired classic-type Schlicker Organ

Gardencourt, Sunday afternoons at 4:00 p.m.

February 7

March 13

April 10

Fantasia and Fugue in A Minor
Chorale Prelude, Valet will ich dir geben ("Farewell I gladly bid thee")
Sonata V in C Major
Interval
Chorale Variations, "O Gott, du frommer Gott"
Two Chorale Preludes,
 Christ lag in Todesbanden (Cantus Firmus in Alto)695 ("Christ lay in bonds of death")
2. Christ lag in Todesbanden (Fantasia)718
Concerto I in G Major (After a concerto by Johann Ernst von Sachsen-Weimar) Allegro Grave Presto

^{*} Numbers refer to Schmieder's Thematic Catalog of Bach's Works

	BWV*
Prelude and Fugue in G Minor	585
Two Chorale Preludes,	
Jesu, meine Freude ("Jesu, priceless treasure")	713
2. Ein' feste Burg ist unser Gott ("A mighty fortress is our God")	720
Sonata IV in E Minor	528
Interval	
Fantasia (or Concerto) in G Major	571
Fantasia with Imitation, in B Minor	563
Chorale Prelude, Nun freut euch, lieben Christen g'mein ("Dear Christians, let us now rejoice")	734
Concerto IV in C Major (In one movement)	595

Prelude and Fugue in C Minor549
Two Chorale Preludes,
1. Vom Himmel hoch da komm' ich her
2. Vom Himmel hoch da komm' ich her700 (Cantus firmus in the Pedal)
Sonata I in E-Flat Major
Interval
Chorale Variations, Sei gegrüsset, Jesu gütig
Pastorale in F Major
Passacaglia and Fugue in C Minor

"The articulate tones of the classic organ fall on the ear as a revelation. Study of these sounds leads to the realization of principles which have vital meaning for us in the making of organs and the playing of organ music today. In a booklet published in 1906, Albert Schweitzer discusses several basic principles which "will determine the action of an organ and the quality of its tone." It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half century ago.

The genius of the organ is for the performance of polyphonic music. But whether that music be the exhilarating fabric of a Bach fugue, the romantic polyphony of Reubke, Rheinberger, Franck, or the modern writing of Hindemith, it will sound at its best in the musical terms of the classic organ. That a Stradivarius is excellent for the whole range of violin literature should surprise us no more. On hearing the best of romantic and modern compositions played in the slightly fastidious tones of the classic organ one is no longer bemused by the idea that the organ needs a variety of essentially cinema sounds under the guise of romantic voices.

The organ must be placed "high and free" as Schweitzer puts it, the purpose being not to produce more volume but to allow clear and articulate voicing of pipes.

If there is one thread that runs right through many distinguished instruments, it is the articulate, buoyant and musical character of tone gained from unnicked pipes. Such pipe speech affords expressiveness and conviction in a phrase. A legato phrase is clearly articulated, not a crawling smear. Quite absent is the spongy pipe speech, the oozing into sound so typical of our organs, and so unmusical. Instead, the instant of attack, in many ways the exciting part of a musical tone, parallels the natural accent of wind instruments. A consonant of articulation launches the vowel of sound. In their successive beginnings, sounds challenge the ear, and the ensuing continuity of tone takes on added texture and character. Just listen for yourself!"

LOUISVILLE

Community Concert Association

Presents

GIORGIO TOZZI

Bass-Baritone

Metropolitan Opera Association San Francisco Opera Association

MAX WALMER at the Piano

1959

1960

	Program
I.	Il mio bel foco
II.	Madamina (Leporello's Catalogue Aria from "Don Giovanni") . Mozart
III.	Four Serious Songs (Vier ernste Gesänge)
IV.	Two Arias
V.	Songs based on poems by T. S. Eliot

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Program Notes

		I.	
Il mio bel	foco		- Marcello
cease	In my heart the flame burns.	Whether thou art near o	r far, the glow never
Gia il sole	dal Gange		· Scarlatti
	"O'er the Ganges the Sun Good Morn's teardrops he staunches His rays dethrone the nightly while gemming the meadows	with touch warm and tend shadows with golden beam	or; der.
Resta in pa	ace idol mio Rest in peace my idol and thin	k no more of the one I lov	. Cimarosa
36.1	/~	II.	
Madamina	(Leporello's Catalogue Ar	ia from "Don Giovant	ni'') . Mozart
for the	In Madamina, Leporello, serve by the period of the latest viction the benefit of the latest viction the enjoys the recital and the court of the famous aria.	nnumerable amorous adve	ntures of his master,
Four Seriou		II.	
i	Denn es gehet dem Mensche, of men — the beast must die,	2 — Ope thing I day	. Brahms the beasts and the beast and man one

breath is given, and the man is not above the beast. For all things are but vanity.

oppressed, and had no comfort.

Ich wandte mich - So I returned and did consider all the oppressions done beneath the sun. And there was weeping and wailing from those that were

O Tod, wie bitter — O Death, O Death, how bitter are thou unto him that dwelleth in peace — to him that hath joy in his possessions.

Wenn ich mit Menschen — Though I speak with the tongues of men and of angels and have not charity, then am I become as a sounding brass or a tinkling cymbal. Now abideth faith, and hope, and charity, these three; but the greatest of these is charity (love).

Intermission

	17	7.			
Tu sul labbro, from "Nabucco"					Verdi

The High Priest, Zacharias, of the Jews is about to enter the palace of Nebuchadnezzar in order to try to convert the daughter of the king to the Jewish faith. In the aria he calls upon Jehovah to enable him to dispel the powers of darkness which envelop the land of Babylon.

This well-known aria opens the second act. The scene is a secluded strip of shore bordering the Mediterranean. The Sicilian physician, Dr. Provida, exiled these many years by the French in authority over the island, has returned secretly to take part in the massacre of the hated foreigners, set for Easter Monday — the signal to be the ringing of the Vesper bells. His first words on landing are an impassioned outburst of love for his beloved Sicily: "O Palermo, my adored homeland! Lift up thy head — throw off the yoke of the oppressors! Regain thy lost splendor! Sicilians, rise up, press on to honor and victory!"

Lines to a Duck in the Park

Lines to a Persian Cat

Lines to Ali Beg

Lines to Ralph Hodgeson, Esq.

usic

Teachers

National

Association
(Founded 1876)

SOUTHERN DIVISION
THIRD BIENNIAL CONVENTION

OFFICIAL PROGRAM BOOKLET

Louisville, Kentucky February 9-12, 1960 Kentucky Hotel

THE NATIONAL GUILD

of

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- The International Piano Recording Festival

PURPOSE

The National Guild of Piano Teachers, founded in 1929, and incorporated not-for-profit, offers its members constant, worth-while goals for themselves and for every pupil in their classes. It has standardized a piano curriculum embodying chronologically the best in piano literature of all time with stress on the works of American composers. It provides a sensible classification for piano pupils through seventeen years (and beyond) of study, a ladder for all to climb that challenges the capabilities of the most gifted while offering encouragement for the slow, with suitable rewards for the attainment of each goal, in certificates, fraternity pins, diplomas, medals, scholarships and cash prizes totaling more than \$50,000.00 annually. Guild projects are organized similar to sports events based on sound musical, scholastic principles, with each entrant a winner (if at all passable) who receives an award commensurate with his attainment. As important as any of these attractions is the wide range of publicity on a national scope the Guild gladly gives each member (student or teacher) who does anything worthy of note through its magazine connections and its newspaper, Piano Guild Notes, with annual notice of student National Winners and diploma recipients in the Guild Yearbook. The Guild impresses parents with the five reasons for their children's piano-playing: It develops the mind, affords means of livelihood, fits for civic community service in church, school, club, and social life, is a cultural asset, and an ideal, all-weather, life-time hobby.

Write to Irl Allison, A.M., Mus. Doc., Founder-President,

Box 1113, Austin, Texas

President's Greetings



A hearty welcome is extended to all MTNA members and friends attending this Third Biennial Convention of the Southern Division.

You will soon realize that the programs listed in this booklet have been prepared and planned to give the finest of listening experiences through many artistic performances and a wealth of information to stimulate your thinking. It is hoped that the creative aspect of many of these programs will serve as an inspiration to you in your search to solve many of the problems which confront our profession.

Each state within the Division has contributed much to this Convention and many dedicated musicians have come to us from other

Divisions, giving us another opportunity to evaluate our accomplishments in the furthering of our ideals in our chosen field of musical expression, whether it be that of the teacher, performer, composer or historian.

The greater part of our membership is made up of the private teachers, many of whom never find it possible to attend fine conventions such as this. It is hoped that you will share the inspirations and new ideas gained here with many of our friends back home. You are the leaders and must give of yourselves unselfishly.

Deepest gratitude is here expressed for the tireless, thorough and enthusiastic work of our Program Vice President, Roger Phelps, our Local Chairman, Walter Dahlin, the many performers and lecturers, the many section chairmen and committee members who have made possible the execution of the Southern Division Executive Committee's Planning.

I hope that from this meeting you will gain a renewed faith in the importance of MTNA to the future of music in this country and a personal assurance that you, the individual music teachers, have a real and vital part in that future.

Sincerely yours,

WILLIS F. DUCREST, President Southern Division Music Teachers National Association, Inc.

Howard Kasschau Howard Gasschau PIANO COURSE



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Southern Division

Music Teachers National Association, Inc.

THIRD BIENNIAL CONVENTION

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Annual State Meeting, March 4-5, 1960

Howard College

Birmingham, Alabama

THIRD BIENNIAL CONVENTION SOUTHERN DIVISION

MUSIC TEACHERS NATIONAL ASSOCIATION

LOUISVILLE, KENTUCKY

FEBRUARY 9-12, 1960

HEADQUARTERS-KENTUCKY HOTEL

TUESDAY, FEBRUARY 9

8:00 a.m 5:00 p.m.—REGISTRATION	Mezzanine
S. Turner Jones, in charge	
8:00 a.m 5:00 p.m.—EXHIBITS	Mezzanine

Charles A. Lutton, in charge

9:00 a.m.-12:00 Noon—COUNCIL OF STATE AND

LOCAL PRESIDENTSTerrace Room

Chairman: Merle Sargent, Miami, Florida

Presiding: Merle Sargent

Topic: "What Do We Offer Our Members?"

"Administration"

"The State Convention"

"Activities Between Conventions"

Question and answer period: audience participation (All local and state association officers are welcome to participate)

12:00 Noon - 1:00 p.m.—LUNCHEON OF COUNCIL OF STATE AND LOCAL PRESIDENTS _______Terrace Room

Merle Sargent, in charge

1:00 p.m. - 2:00 p.m.—ORGAN AND CHURCH MUSIC LUNCHEON

(Complimentary) Southern Baptist Theological Seminary (Transportation will be provided from Kentucky Hotel)

For college and university teachers interested in or teaching in the area of church music.

1:00 p.m. - 2:00 p.m.—SOUTHERN DIVISION EXECUTIVE

COMMITTEE MEETING ______Parlor A.

Presiding: Willis Ducrest, President, Southern Division, MTNA

2:00 p.m. - 3:30 p.m.—SECTIONAL MEETINGS

A. AUDIO-VISUAL Mirror Room

Chairman: Nolan Sahuc, Southwestern Louisiana Institute, Lafayette,
Louisiana

Presiding: Nolan Sahuc

Guest Speaker: Edward H. Cleino, University of Alabama, University,
Alabama

Topic: "Television: A Challenge To Music Education"

Movie: "Music Time" presentations from the Alabama Educational Television Network.

Discussion to follow program

Exhibitors have arranged to display audio-visual aids and equipment



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GREETINGS FROM THE

Mississippi Music Teacher's Association

(Organized 1955)

We are proud to be a part of the Southern Division of the Music Teachers National Association, and wish to extend to the division congratulations on its third biennial convention.

Officers of the Mississippi Music Teachers Association:

President Grady Cox, Mississippi College, Clinton

Vice-President George Muns, Delta State Teachers College, Cleveland

Secretary Mrs. Rudolph Matzner, 3493 Grand View, Meridian

Treasurer George Cribb, Mississippi College, Clinton

We extend cordial wishes for you to visit often in the Magnolia

TUESDAY, FEBRUARY 9

B. ORGAN AND CHURCH MUSIC Southern Baptist Theological Seminary Library Chairman: Forrest H. Heeren, Southern Baptist Theological Seminary, Louisville, Kentucky Presiding: Forrest H. Heeren PROGRAM Four Psalms Grieg How Fair Is Thy Face God's Son Hath Set Me Free Jesus Christ Our Lord Is Risen In Heav'n Above Southern Baptist Theological Seminary Choir William C. Bushnell, Conductor Lecture-Demonstration: "Choral Techniques For The Church Choir" Henry Veld, Augustana College, Rock Island, Illinois Panel and open discussion of choral and organ problems related to the church choir. C. STRINGS Terrace Room Chairman: Joseph Firszt, Berea College, Berea, Kentucky Presiding: Joseph Firszt Lecture-Demonstration: "Fundamentals of Violin Playing" Paul Rolland, University of Illinois, Urbana, Illinois "Posture and Balance" "Bowing Fundamentals" "Left Hand Fundamentals" D. THEORY (Elementary) Ship Room Chairman: J. F. Goossen, University of Alabama, University, Alabama Presiding: J. F. Goossen Topic: "What Should The Pre-College Music Student Be Taught Concerning Theory?" "Building An Adequate Freshman Theory Entrance Examination" Richard Willis, Shorter College, Rome, Georgia "Building A Foundation In Theory For The Private Music Student" J. F. Goossen, University of Alabama, University, Alabama 3:30 p.m. - 5:00 p.m.—COLLEGE STUDENT RECITAL Exhibition Hall PROGRAM Variations Serieuses, Op. 54 ______Mendelssohn Jerome Sampson, Pianist University of Alabama, University, Alabama One Thing Befalleth The Beast Brahms Though I Speak With Tongues ______Brahms Josephine D'Arpa, contralto Robert Townsend, accompanist William Carey College, Hattiesburg, Mississippi

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TUESDAY, FEBRUARY 9

Sonata in d minor for Piano and ViolinAdagio	Brahms
Presto Agitato T. David Moore, violinist and William Henderson, University of Alabama, University, Alabama	
Funerailles,	Liszt
Edna Hahks McCoy, pianist	
Mississippi State College for Women, Columbus, Mississippi	
Sonata No. 3 "Ballade" for Unaccompanied Violin	Ysaye
Florida State University, Tallahassee, Florida	
Sonata No. 3Pr	okofieff
Barbara Foster, pianist University of Georgia, Athens, Georgia	
Concerto Pathetique in e minor	Liszt
Linda Walters Byrd and Abbie Terry, duo-pianists Centenary College, Shreveport, Louisiana	
4:00 p.m 5:00 p.m.—A PROGRAM OF ORGAN MUSIC	Gardencourt
Organist: Dr Francis Hopper, University of Louisville	
(Transportation will be provided if necessary)	
5:00 p.m 6:00 p.m.—EXECUTIVE BOARD MEETINGS OF STATE ASSOCIATIONS	
Florida State Music Teachers Association	Parlor B
Tueille W. Sellars, presiding	
Kentucky Music Teachers Association	Parlor A
John D. Chrisman, presiding	
Tennessee Music Teachers Association	Parlor C
Guy Alan Bockmon, presiding	
5:00 p.m 6:00 p.m.—RECEPTION AND TEA FOR	
MTNA MEMBERS	Gardencourt
(School of Music of the University of Louisville)	
Sponsored jointly by the University of Louisville School of	Music
and the Junior League of Louisville	
(Buses will be available at Kentucky Hotel)	
Walter O. Dahlin, in charge	
6:00 p.m 7:30 p.m.—DINNER HOUR	iversity Center
(University of Louisville, Belknap campus - buses will be	available)
8:00 p.m.—MUSICAL EVENING	versity Rotunda
PROGRAM	
	Emile Paladilhe
Benedictus	Heinrich Schutz
	Gerald Finzi
I ave in Chief (From Crief to Clory, Verse II)	mus Cimistansen
Trois Beaux Oiseaux Du Paradis (Trois Chansons, Part II)	Maurice Ravel

Greetings

to

All Members of the

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from

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TUESDAY, FEBRUARY 9

		TUESI	AY, FEBRUAR	Y 9	
Four	Virgo, Rosa Lullaby Alleluia, Al	Virginum		Wilfred	Mellers
Glory		Universi			n Berger
		11	TERMISSION		
	•			otunda's lower level)	
	er(Commiss	sioned by Pi Ka Honora iversity of Louis	ppa Omicron, U ry Band Fratern	Wind Ensemble	Schuman
Canz	on Septimi T	University	Sacrae Symphos of Louisville Bra t Lyon, Conducte		Gabrieli
		ouisville-DuPon		e, 1597)Giovanni chool Combined Brass tor	
		ouisville-DuPont		Gunther Chool Combined Brass	
		WEDNES	DAY, FEBRUAI	RY 10	
8:00		o.m.—REGISTRA ner Jones, in ch		M	lezzanine
	Charles	A. Lutton, in c	harge	M	lezzanine
8:00		.m.—STATE AS			
	Lucille	W. Sellars, in ch	arge		
		Music Teachers A O. Chrisman, in c			Parlor A
9:00	a.m10:30 a	.m.—SECTIONA	L MEETINGS		
	Chairm Presidi	an: Vernon Tay Memphis, ' ng: Vernon Tay	lor, Memphis Co Cennessee lor	Sh	ip Room
	Topic:	Lafayette, Loui	Southwestern I siana	Louisiana Institute,	
	Topic:	of Music"		Renaissance Concept College, Nashville, Te	
		Remember You	· Program Adve	ertisers	

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B. PIANO: SENIOR Mirror Room Chairman: Grady Cox, Mississippi College, Clinton, Mississippi Presiding: Grady Cox Topic: "The Role of the Piano Teacher in the Undergraduate Music Program" Roy McAllister, University of Alabama, University, Alabama PROGRAM William Summerville, pianist Snead College, Boaz, Alabama Partita in C. Minor _____Bach Sinfonia Allemande Courante Sarabande Rondo Capriccio Ondine ____ Debussy Sonata in B Minor, Op. 58 _____Chopin Allegro Maestoso Scherzo: Molto Vivace Largo Finale: Presto, non tanto 9:00 a.m.-10:30 a.m.—PROGRAM BY MEMBERS OF SOUTHEASTERN COMPOSERS LEAGUE....Terrace Room President: William Hoskins, Jacksonville University, Jacksonville Florida Presiding: Philip Slates, George Peabody College, Nashville, Tennessee PROGRAM Suite for Piano James Hanna (Southwestern Louisiana Institute) Prelude Sarabande Capriccio Air Gigue Louise Harwell, pianist Sonatina for Violin and PianoRichard Willis (Shorter College) Allegro Decisivo Lento Animato Jerrie Lucktenberg, violin George Lucktenberg, piano Chiaroscuro for Trumpet and Piano......Philip Slates (George Peabody College for Teachers) Leon Raper, trumpet Mary Raper, piano Concert Piece Johan Franco (Virginia Beach, Virginia) Louise Harwell, pianist

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(Athens, Georgia) Moderato Adagietto Allegro Nina Geverts, violin Louise Harwell, piano Suite for Piano _____Rosemary Clarke (University of Dubuque) Miniature Toccata Folksongs Precipitando The composer at the piano Sonata for Oboe and PianoJohn Diercks (Hollins College) Moderately fast Slow Fast and bright Bennett Reimer, oboe John Diercks, piano Sonata Breve (1957)Karl Kroeger (University of Louisville) Giocoso Lento Allegro molto Bernard Sanchez, trumpet Dudley Howe, French horn Mildred Kemp, trombone The Death of the Hired Man (Robert Frost.......Nancy Van de Vate (Chamber opera in one act) (Oxford, Mississippi) Mary.....Juanita Kirkpatrick, mezzo-soprano Warren Leon de Loach, baritone Nancy Van de Vate, piano Richard Edwards, director 10:30 a.m.-12:00 Noon-FIRST GENERAL SESSION Exhibition Hall Presiding: Willis Ducrest, President, Southern Division, MTNA Invocation: Duke McCall, President, Southern Baptist Theological Seminary, Louisville, Kentucky Welcome: Woodrow M. Strickler, Executive Vice President, University of Louisville, Louisville, Kentucky Response: Roger P. Phelps, Program Vice-President, Southern Division, MTNA, New York University, New York Introduction of Platform Guests by President Ducrest LaVahn Maesch, President, MTNA, Lawrence Conservatory. Appleton, Wisconsin S. Turner Jones, Executive Secretary, MTNA, Baldwin, New York Roger Phelps, Program Vice-President, Southern Division, New York University, New York Frank Crockett, Publicity Vice-President, Southern Division, Atlanta, Georgia Merle Holloway, Membership Vice-President, Southern Division, Tampa, Florida

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Roll-Call of Southern Division States

Alabama-Wilbur H. Rowand, Nniversity of Alabama, University, Alabama

Florida—Lucille W. Sellars, Warrington, Florida

Georgia-Louise Harwell, University of Georgia, Athens, Georgia

Kentucky-John Chrisman, Berea College, Berea, Kentucky

Louisiana-Harry Lemert, Northeast Louisiana State College, Monroe, Louisiana

Maryland-Elizabeth Davis, Baltimore, Maryland

Mississippi—Grady Cox, Mississippi College, Clinton, Mississippi

North Carolina-Marie Johnson, Queen's College, Charlotte, North Carolina

Tennessee-Guy Bockmon, University of Tennessee, Nashville, Tennessee

Introduction of Chairman of Exhibits and Exhibitors

Charles A. Lutton, Chicago, Illinois

Introduction of Local Convention Chairman

Walter O. Dahlin, University of Louisville, Louisville, Kentucky

Introduction of Opening Session Speaker

LaVahn Maesch, President, Music Teachers National Association, Inc.

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Choral Concert—Mississippi State College for Women Chorale, Sigfred C. Matson, conductor Columbus, Mississippi

PROGRAM

By the Rivers of Babylon	Loeffler
Hosanna to the Son of David	Praetorius
Jesu, Priceless Treasure	Bach
All the Earth Fell in Gloom	Ingegneri
Adoramus te	Agostini
Miserere from Miserere	Hasse
Lift Thine Eyes from Elijah	Mendelssohn
The Silver Swan	Gibbons
Sing We and Chant It	Morley
Holiday Song	Schuman
Noon - 12:30 p.m.—VISIT THE EXHIBITS	Me

12:00 Noon - 12:30	p.m.—VISIT	THE	EXHIBITS	Mezzanine
--------------------	------------	-----	----------	-----------

12:30 p.m. - 2:00 p.m.—FRATERNAL GROUPS LUNCHEONS

Delta Omicron Mrs. Donald Chatham, Shelbyville, Kentucky, in charge

Phi Mu Alpha Sinfonia Robert Bays, George Peabody College, in charge

Sigma Alpha Iota Parlor B Mrs. F. Glover Plymale, Louisville, Kentucky, in charge

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FEBRUARY 9-12, 1960

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Richmond

	WEDNESDAY, F	EBRUARY 10
2:00	p.m 3:30 p.m.—SECTIONAL MEE	TINGS
	A. CERTIFICATION	Mirror Room
	Chairman: Sigfred C. Matson, Columbus, Mississip	Mississippi State College for Women, pi
	Presiding: Sigfred C. Matson	
	Topic: "Certification of the Private "Where Do We Stand?"	e Music Teacher"
	"Is There Any Real Advant Being Certified?"	tage in the Private Music Teacher
		of the State Certification Commission?"
	Panel Members: Irving Wolfe, Geo Tennessee; Merle A. Greim, Maysv	Sargent, Miami, Florida; Helen
	PROG	RAM
	Carnaval	Schumann
	William Race, pi	
	B. THEORY (College)	ersity of Alabama, University,
	Topic: "The Pros and Cons of Teaching of Theory	
	"Values in the Tradition	nal Systems of Teaching Theory" ge Peabody College, Nashville
	"A Theory Program Bas	sed on Contemporary Music"
	Maurice Laney, Un Louisville, Ken	iversity of Louisville, tucky
	C. VOICE	Terrace Room
	Chairman: Jane R. Sterett, Ga Presiding: Jane R. Sterett	inesville, Florida
	Topic: "The Problems and Rev	vards of the Vocal Chamber Group"
		adrigalians, George Peabody College, lle, Tennessee, Irving Wolfe, Conductor
	PROGRAM	selected from the following:
		William Costeley (1531-1606)
	Matona, Lovely Maiden	Orlando di Lasso (1532-1594)
	Under a Willow Lying	Orazzio Vecchi (1550-1605)
		Luca Marenzio (1550-1599)

O Care, Thou Wilt Despatch MeThomas Weelkes (1578-1623)

Though Amaryllis Dance in GreenWilliam Boyd (1643-1623)

German Madrigals

English Madrigals Hard By a Crystal Fountain _____Thomas Morley (1557-1603)

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FEBRUARY 9-12	TUESDAY, 9	V
1960	8:00 - 5:00 Registration—M	8:00 - 5
SOUTHERN DIVISION	8:00 - 5:00 Exhibits—M	8:00 - 5
MTNA	9:00-12:00 Council of	8:00 5
SUMMARY SCHEDULE	Presidents—TR	F
	12:00 noon Luncheon, Council of Presidents	9:00 \$
Visit the Exhibits	—TR	A B
Legend	1:00 Luncheon, Organ and Church Music—SBTS	9:00 F ti
M—Mezzanine	1:00 Executive Committee	10:30 F
TR—Terrace Room	Meeting—Parlor A	
SBTS—Southern Baptist Theological Seminary	2:00 Sectional Meetings A. Audio Visual—MR	12:00 V
MR—Mirror Room	B. Organ and Church	12:30 F
SBTSL—Southern Baptist Theological Seminary Library	Music—SBTSL C. Strings—TR	D - P
SR—Ship Room	D. Theory (elementary) —SR	
EH—Exhibition Hall	3:30 College Student	S
GUL—Gardencourt, University of Louisville	Recital—EH	2:00 S A
BCUL—Belknap Campus	4:00 Organ Program —GUL	В —
University of Louisville	5:00 Executive Boards	C
CA-Columbia Auditorium	Meetings Florida—Parlor B	3:30 Co Ti
Make your Luncheon	Kentucky—Parlor A Tennessee—Parlor C	4:00 Se
Reservations Now	5:00 Reception and Tea	B. C.
Speaker:	-GUL	4:00 Le
Moritz Bomhard	6:00 Dinner—University	M G
Toastmaster:	Center—BCUL	5:30 P
Price Doyle	8:00 Musical Evening—	Re
Music:	Rotunda—BCUL University of Louisville	8:30 C
Male Choir	Choir, Symphonic Wind	Oı
Southern Baptist Theological Seminary	Ensemble, Brass Choir, etc.	Ro Co

EDNESDAY, 10		THURSDAY, 11	FRIDAY, 12	
00 Registration—M		- 5:00 Registration—M - 5:00 Exhibits—M	8:00-12:00 noon Registration —M	
ate Association leakfasts brida—Parlor B entucky—Parlor A		Sectional Meetings A. Piano: Junior—MR B. Wind and Percussion —TR	8:00-12:00 noon Exhibits—M 9:00 Sectional Meetings	
ectional Meetings . Musicology—SR . Piano: Senior—MR	9:00 10:30	NASM Meeting—SR Second General Session	A. American and Con- temporary Music—EH B. Certification—TR	
rogram of Composi- ons of SCL Com- osers—TR		—EH Peter Mennin MSC Vesper Choir	C. Voice—SR 10:30 Concert Hour—MR	
irst General Session -EH avahn Maesch ISCW Chorale		Visit Exhibits—M Associations Luncheons ASTA—Parlor A NATS—Parlor B	Joela Jones 11:00 Sectional Meetings A. Music in Therapy	
isit Exhibits—M raternal Luncheons elta Omicron -Parlor C.	1:00		—SR B. Senior and Junior Piano (Joint Meeting)	
hi Mu Alpha Sinfonia -Parlor A igma Alpha Iota -Parlor B	2:00	Sectional Meetings A. College Music—SR B. Piano: Senior—MR C. Voice—TR	—MR C. School Music—EH 12:30 MTNA, Southern Divi-	
ectional Meetings . Certification—MR . Theory (College) -SR	3:30	Concert Hour—EH University of Kentucky Woodwind Quintet	sion Luncheon—TR Moritz Bomhard Price Doyle	
. Voice—TR ncert Hour—EH he Lucktenbergs ectional Meetings	4:00	Sectional Meetings A. Council of Presidents —TR B. Regional and Folk	SBTS Male Chorale 2:30 Final General Session	
. Piano: Junior—MR . Strings—SR . Student Affairs—TR ecture, Contemporary		Music—SR C. Theory (Joint Meeting of Elementary and College)—MR	—EH Indiana University Philharmonic Orchestra, Tibor Kozma, Conductor	
lusic unther Schuller -Parlor A	5:30	Executive Committee Meeting—Parlor A	4:00 Final Executive Committee Meeting—Parlor A	
le-College Student ecital—EH ncert—CA ouisville Symphony rchestra obert Whitney, onductor	8:30	Opera—CA The Kentucky Opera Association, direction of Moritz Bomhard, presents Puccini's "La Boheme"	Remember Your Program Advertisers and Your Convention Exhibitors	



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GREETINGS FROM

Maryland State Music Teachers Association

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Membership open to all interested in Music Study and Music Teaching: Instruments - Theory and Voice — Forums; workshops; educators

Recent	Settings	of	Elizabethan	Texts
	- CARTTER	-	THE PERSON NAMED IN COLUMN	A trackles

Rece	nt Settings of Elizabetha	n Texts
	3	Ernest John Moeran
	Arranged Folk Son	ngs
The Truth Sent Fro	m Above (English)	R. Vaughan Williams
The Farmer's Daugh	nters (English)	Gerrard Williams
The Beetle's Weddi	ng (German)	Leo Blech
If I had a Ribbon B	ow (American)	Roy Harris
Who's Goin' Stay W	ith Me Tonight? (Souther	ern)Charles F. Bryan
Goin' Over Jordan (White Spiritual)	Charles F. Bryan
Is a Light Shining In	n the Heaven? (Negro Spi	ritual) John W. Work
Never Was a Child	So Lovely (Kentucky)	John Jacob Niles
The Frog in the Spri	ing (Kentucky)	John Jacob Niles
Pretty Little Miss (I	Kentucky)	Lewis Henry Horton
	Madrigalians	The same of the sa
Soprano I	Soprano II	Alto
Margaret Woolfolk		
Eulaila Marie Beecher	Sheralyn Jackson	
Tario Decilei	Oncialyn sackson	Doris Reynolds
77		Harriet Magruder
Bass	***	Tenor
Wallace Wolfe (Facu	• -	Arlis Hiebert
Willard DeLara	Robe	rt E. Bays (Faculty)
Jerrie Cadek Luckte	nberg, violinist; George I University of Chattanoog	Exhibition Hall Lucktenberg, pianist (a, Chattanooga, Tennessee
	PROGRAM	
	25	Bartok-Szekely
Jocul cu Bata		
Braul		
Pe Loc		
Buciumeana		
Poarga Romanea	sca	
Manuntelul		
	nor, Op. 108	Brahms
Allegro		
Adagio		
Un poco presto e	con sentimento	
Presto agitato		
4:00 p.m 5:30 p.m.—SEC	TIONAL MEETINGS	
A. PIANO: JUNIOF		Mirror Room
	V. Ingraham, Arnold, Ma	
	Bull, University of Color	
of Least "Class Pi	vate Piano Teacher—Are Resistance? Let's Branch ano Teaching"	Out!"
"Modern	Kenna, Jackson, Mississi	phi
		numland
	na Zurstadt, Baltimore, M Music: Improvisation—A	

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NOTES



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Visit the Exhibits

	B.	STRINGS	Ship Room
		Chairman: Joseph Firszt, Berea College, Berea, Kentucky Presiding: Joseph Firszt	
		Lecture-Demonstration: "Intermediate Violin Projects" Paul Rolland, University of Illinois, Urbana, Illinois "Vibrato" "Lifted Bowings" "Position Playing" "Shifting"	
	C.	STUDENT AFFAIRSTe Chairman: John H. Anderson, University of Georgia, Athe Presiding: John H. Anderson	
		Music: Ballade No. 4 in F minor, Opus 52	pin
		Quiz on Music History and Theory—members of MTNA schapters, Southern Division	tudent
		Music. To be announced. Groups from DuPont Manual H Louisville, Kentucky, Robert Griffith, Musical Dir	
4:00		a 5:30 p.m.— LECTURE ON CONTEMPORARY MUSIC esiding: Philip Slates, George Peabody College, Nashville, Te	
		ecent Usages of Two Significant Elements in Contemporary mposition" Gunther Schuller, Malcolm Music Ltd., New York 19, New	York
5:30	p.m	7:00 p.m.—PRE-COLLEGE STUDENT RECITALExhi	bition Hall
		PROGRAM	
	Etu	ade in D-flat (Un Sospiro)Lis	szt
		e Cat and the Mouse (Scherzo Humoristique) Coplai Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky	
	Son	Allegro Adagio Menuetto Prestissimo Robert C. Smith, pianist, Louisville, Kentucky Teacher: Mrs. Oreon Walker	en
	Se	tu m'ami Caldar tu m'ami Pergole iden Roslein Schube Carol Higgins, soprano, Bremen, Georgia Teacher: Hugh Dean	si
		promptu, Op. 90, No. 4Schuberede Opus 15, No. 10Bortkiewickiewi	
		Remember Your Program Advertisers	

	B.	STRINGS Chairman	: Joseph Firszt, B	erea College, Bere	Ship Room a, Kentucky
		Presiding	: Joseph Firszt		
		Lecture-l	Demonstration: "In Rolland, University	termediate Violin	Projects" a, Illinois
		1 au	"Vibrato"	V.	
			"Lifted Bowing "Position Play		
			"Shifting"	y 111g	
	C.	Chairma	T AFFAIRS n: John H. Anderso g: John H. Anderso	n, University of G	Terrace Room eorgia, Athens, Georgia
		Music:	Ballade No. 4 in F r Claire Palmer, pia	nist	
			_	Georgia, Athens, (
		chap	Music History and ters, Southern Divi	sion	
			Louisville, Kentuck	y, Robert Griffith,	
4:00	p.n Pr	n 5:30 p.: esiding: P	m.— LECTURE ON hilip Slates, George	CONTEMPORARY Peabody College,	MUSIC Parlor A Nashville, Tennessee
			ges of Two Signific		
	Co	mposition Gunther	, Schuller, Malcolm l	Music Ltd., New Yo	ork 19, New York
5.30		- 00			TT-11
0.00	p.n	n 7:00 p.:	n.—PRE-COLLEGE	STUDENT RECIT	TAL Exhibition Hall
5.50	p.n	n 7:00 p.:		GRAM	FAL Exhibition Hall
0.00			PRO	GRAM	
3.30	Et	ude in D-f ne Cat and Cornelia		GRAM Humoristique)	Liszt
3.30	Et	ude in D-f ne Cat and Cornelia Teacher	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky	GRAM Humoristique) on, Mississippi	Liszt Copland
5.50	Et	ude in D-f ne Cat and Cornelia Teachers onata in f	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks	GRAM Humoristique) on, Mississippi	Liszt Copland
5.50	Et	ude in D-f ne Cat and Cornelia Teacher:	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1	GRAM Humoristique) on, Mississippi	Liszt Copland
3.30	Et	ude in D-f ne Cat and Cornelia Teacher onata in f Allegro Adagio Menuett Prestissi	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1	GRAM Humoristique) on, Mississippi	Liszt Copland Beethoven
3.30	Et	ude in D-f ne Cat and Cornelia Teacher onata in f Allegro Adagio Menuett Prestissi Rob	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1	GRAM Humoristique) on, Mississippi t, Louisville, Kentu	Liszt Copland Beethoven
3.30	Et Th	ude in D-face Cat and Cornelia Teacher: onata in final Allegro Adagio Menuett Prestissi Rob	PRO lat (Un Sospiro) the Mouse (Scherze Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1 o mo ert C. Smith, pianist cher: Mrs. Oreon We	GRAM Humoristique) on, Mississippi t, Louisville, Kentu	Liszt Copland Beethoven
3.30	Ett Th	ude in D-face Cat and Cornelia Teacher: onata in fix Allegro Adagio Menuett Prestissi Rob Teacher: children Catu m'am	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1 o mo ert C. Smith, pianist cher: Mrs. Oreon Willele	GRAM Humoristique) on, Mississippi t, Louisville, Kentu	Liszt Copland Beethoven cky Caldara Pergolesi
3.30	Ett Th	ude in D-f ne Cat and Cornelia Teacher onata in f Allegro Adagio Menuett Prestissi Rob Tea ebben cruc e tu m'am eiden Rosl	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1 o mo ert C. Smith, pianist cher: Mrs. Oreon Wallele	GRAM Humoristique) on, Mississippi t, Louisville, Kentualker	Liszt Copland Beethoven cky Caldara Pergolesi
3.30	Ett Th	ude in D-face Cat and Cornelia Teacher: onata in fix Allegro Adagio Menuett Prestissi Rob Teacher crucket u m'ameiden Rosl Carol H Teacher	PRO lat (Un Sospiro) the Mouse (Scherze Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1 o mo ert C. Smith, pianist cher: Mrs. Oreon We dele ein iggins, soprano, Breis Hugh Dean	GRAM Humoristique) on, Mississippi t, Louisville, Kentualker men, Georgia	Liszt Copland Beethoven Caldara Pergolesi Schubert
3.30	Ett Th. Soc See He	ude in D-f ne Cat and Cornelia Teacher: onata in f: Allegro Adagio Menuett Prestissi Rob Teacher et u m'am eiden Rosl Carol H Teacher	PRO lat (Un Sospiro) the Mouse (Scherze Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1 o mo ert C. Smith, pianist cher: Mrs. Oreon Wallele in iggins, soprano, Brei Hugh Dean Op. 90, No. 4	GRAM Humoristique) on, Mississippi t, Louisville, Kentualker men, Georgia	Liszt Copland Beethoven Caldara Pergolesi Schubert
3.30	Ett Th. Soc See He	ude in D-f ne Cat and Cornelia Teacher onata in f Allegro Adagio Menuett Prestissi Rob Tea ebben cruc e tu m'am eiden Rosl Carol H Teacher npromptu, tude Opus Marcia	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1 o mo ert C. Smith, pianist cher: Mrs. Oreon Wa dele in iggins, soprano, Brei iggins, soprano, Brei Hugh Dean Op. 90, No. 4 15, No. 10 Ellis, pianist, Jacks	GRAM Humoristique) on, Mississippi t, Louisville, Kentualker men, Georgia on, Mississippi	Liszt Copland Beethoven Caldara Pergolesi Schubert
5.50	Ett Th. Soc See He	ude in D-face Cat and Cornelia Teacher: onata in face Adagio Menuett Prestissi Robert Teacher Carol Haracher Teacher Teacher Teacher Teacher Teacher Teacher	PRO lat (Un Sospiro) the Mouse (Scherzo Sills, pianist, Jacks Emily Velsansky minor, Op. 2, No. 1 o mo ert C. Smith, pianist cher: Mrs. Oreon Wi lele in iggins, soprano, Brei Hugh Dean Op. 90, No. 4	Humoristique) on, Mississippi t, Louisville, Kentualker men, Georgia	Liszt Copland Beethoven Caldara Pergolesi Schubert Schubert Bortkiewicz

	HIDIIDDILLI LIDIIGALLI IV	
	uite in G. Major	.Bach
Allen	nande	
Cour		
Saral	bande	
Gavo		
Bour		
Lour	•	
Gigu		
	Louis Nagel, pianist, Louisville, Kentucky Teacher: Dwight Anderson	
Berceuse	C	hopin
Linds	a Lockett, pianist, Meridian, Mississippi her: Mrs. Rudolph Matzner	•
8:30 p.m.—CO	NCERTColumbi	a Auditorium
	THE LOUISVILLE ORCHESTRA	
	ROBERT WHITNEY, Conductor	
	AUDREY NOSSAMAN, Soprano	
	BENJAMIN OWEN, Pianist	
SPECIAL	CONCERT OF LOUISVILLE ORCHESTRA COMFORTHE SOUTHERN DIVISION MUSIC TEACHS NATIONAL ASSOCIATION CONVENTION	ERS
SINFONI	ETTA IN EPaul Hinde	
	World Premiere March 1, 1950	emith
for F Alleg Lent	o cro agitato	piero
	World Premiere March 8, 1949	
	INTERMISSION	
CUATRO for S	OS MADRIGALES AMATORIOS Oprano and OrchestraJoaquin Roo World Premiere November 9, 1948	drigo
JUDITH.	Choreographic Poem for OrchestraWilliam Schur World Premiere January 4, 1950	nann
	This free concert is made possible by a grant from the Music Performance Trust Funds of the Recording Industries obtained in cooperation with Local No. 11 American Federation of Musicians.	
	THURSDAY, FEBRUARY 11	
8:00 a.m 5:00	p.m.—REGISTRATION	Mananina
	o. Turner Jones, in charge	
8:00 a.m 5:00	p.m.—EXHIBITS	
	Charles A. Lutton, in charge	Mezzanine
	Latton, in charge	

Visit the Exhibits

THURSDAY, FEBRUARY 11 9:00 a.m.-10:30 a.m.—SECTIONAL MEETINGS A. PIANO: JUNIORMirror Room Chairman: Nina V. Ingraham, Arnold, Maryland Presiding: Nina V. Ingraham Topic: "New Vistas in Teaching Materials, Teaching Aids and Studio Equipment" Address: May L. Etts, President, Associated Music Teachers League of New York Panel Discussion: "When and How to Use This Material" Discussion Leader: Elizabeth R. Davis, Baltimore, Maryland Panel Members: Helen Greim, Maryville, Kentucky; Iva Guy Washington, D. C.; Merle Holloway, Tampa, Florida, Markin Kahn, North Yonkers, New York B. WIND AND PERCUSSIONTerrace Room Chairman: Harry Lemert, Northeast Louisiana State College, Monroe, Louisiana Presiding: Harry Lemert PROGRAM Music for Woodwind Quintet The University of Kentucky Woodwind Quintet, Daniel McAninch, Director Sarah Fouse, flute Warren Lutz, clarinet
Daniel McAninch, oboe Almonte Howell, bassoon Jerry Ball, French horn Variations sur un theme libre _____Eugene Bozza _____Irving Fine Introduction and theme Variation Interlude Gigue Coda John Barrows March Music for Brass Ensembles The University of Kentucky Brass Choir, Leon Raper, Director La Morra Heinrich Isaac (c. 1450-1517) (arr. Sidney Mear) Tsat een Meskin _____Jacob Obrecht (1430-1505 (arr. Sidney Mear) Cela Sans Plus _____Josquin des Pres (1450-1521) (arr. Sidney Mear) Brass Trios Cantus XVIII from 32 Instrumental Pieces......Scheidt

Trombone Quartet

Achieved is the Glorious Work (from the Creation).......Haydn

Trumpet Quintet

(arr. Leon Raper)

THURSDAY, FEBRUARY 11

9:00 a.m10:30 a.m.—NATIONAL ASSOCIATION	OF SCHOOLS OF MUSIC
AREA MEETING	Ship Room
Presiding: Wilbur H. Rowand, University of	Alabama, University, Alabama
(Meeting open to representatives of bot non-member schools)	h member and
Topic: "Discussion of NASM Standards"	
NASM—Has It Achieved Its Purpose	?Wilbur Rowand
The Recent NASM Church Music Re	eportGeorge Koski
The Work of the Graduate Commiss	ion Everett Timm
NASM From the Outside	Hubert Liverman
NASM From the Inside	Price Doyle
10:30 a.m12:00 Noon—SECOND GENERAL SESS Presiding: Willis Ducrest, President, Souther	
Address: Peter Mennin, Director, Peabody Baltimore, Maryland	Conservatory of Music
Choral Concert: Mississippi Southern Colle Mississippi, Warren Josep	
PROGRAM	
Two Psalms	Heinrich Schutz
Mon coeur se recommande a vous	Orlandus Lassus
He is Good and Handsome	Passereau
O susser Mai	
I sat down under His shadow	
By the Waters of Babylon	Philip James
Orchard	
Benedictus es, Domine	
I Wish I Wuz	
The Rose of Tralee	
Oh, I Can't Sit Down	
Through the Years	Youmans
Piano Teachers Workshops Grady Cox, Division Chairman, Mississ	ippi College, Clinton, Missisippi
"What PTW Means" Merle Sargent, Miami, Florida	
"Assistance From MTNA in Promoting S. Turner Jones, Executive Secretary, 1	MTNA, Baldwin, New York
12:00 Noon-12:30 p.m.—VISIT THE EXHIBITS	Mezzanine
12:30 p.m2:00 p.m.—ORGANIZATIONAL LUNG	CHEONS
American String Teachers Association Francis Grant, University of Louisvill	e, in charge
National Association of Teachers of Si Aimo Kiviniemi, University of Kentuck	inging Parlor B ky, in charge

THURSDAY, FEBRUARY 11

1:00 p.m. - 2:00 p.m.—MTNA THEORY-COMPOSITION SECTION MEETINGParlor D Philip Slates in charge 2:00 p.m. - 3:30 p.m.—SECTIONAL MEETINGS COLLEGE MUSIC _____Ship Room Chairman: Everett Timm, Louisiana State University, Baton Rouge, Louisiana Presiding: Everett Timm Musical Program: University of Louisville, Woodwind Quartet, Marjorie Jackson, Director; Ruth Hilton, flute; Ernest Threlkeld, oboe, Joan Cooper, clarinet; Jo Ann Baxter, bassoon PROGRAM Country Dance _____Beethoven (1770-1827) Suite, For the Children _____Kabalevsky (1904-Debussy (1862-1918) Ruth Hilton, Flute March Adagio Air Dance Caricatures ______Douglas (1907-) Country Dance March College Music Symposium "The College Teacher of Music" Karl O. Kuersteiner, Florida State University, Tallahassee, Florida "Style Consciousness for the Performer Through the Study of Music History" Gordon Kinney, University of Kentucky, Lexington, Kentucky B. PIANO: SENIOR ______Mirror Room Chairman: Grady Cox, Mississippi College, Clinton, Mississippi Presiding: Grady Cox Topic: "The Piano Music of Bela Bartok" Storm Bull, University of Colorado, Boulder, Colorado Terrace Room C. VOICE Chairman: Jane R. Sterrett, Gainesville, Florida Presiding: Jane R. Sterrett Lecture-Demonstration: "Techniques of the Singing Art" Dale V. Gilliland, Ohio State University, Columbus, Ohio

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Students used in demonstration from University of Louisville

School of Music, Louisville, Kentucky

THURSDAY, FEBRUARY 11

3:30 p.m. - 4:00 p.m.—CONCERT HOUR

University of Kentucky Woodwind Quintet, Daniel McAninch, Director
Sarah Fouse, flute; Daniel McAninch, oboe; Warren Lutz, clarinet and bass
clarinet; Robert Davis, clarinet (assisting in Janacek); Almonte Howell,
bassoon; Jerry Ball, French horn

PROGRAM

Deux Pieces ______J. Guy Ropartz
Lent

Vif

Mladi (Youth Suite) for Woodwind SextetLeos Janacek

Allegro

Andante sostenuto

Vivace

Allegro animato

March _____John Barrows

4:00 p.m. - 5:30 p.m.—SECTIONAL MEETINGS

A. COUNCIL OF STATE AND LOCAL PRESIDENTS.....Terrace Room

Chairman: Merle Sargent, Miami, Florida

Presiding: Merle Sargent

Topic: "The Local Association"

"Reports of Growth Since Last Division Convention"

"Goals for the Next Two Years"

B. REGIONAL AND FOLK MUSICShip Room

Chairman: Vernon H. Taylor, Memphis College of Music

Memphis, Tennessee

Presiding: Vernon H. Taylor

"What the Music Educator is Doing with Folk Music Materials"
Irving Wolfe, George Peabody College for Teachers

Nashville, Tennessee

"Music in the Southern Appalachians"

Vernon H. Taylor, Memphis College of Music, Memphis, Tennessee

C. THEORY (Joint Meeting of Elementary and College).......Mirror Room Chairman: J. F. Goossen, University of Alabama, University, Alabama Presiding: J. F. Goossen

Topic: "Some Aspects of a Stronger Theory Program"
"Problems and Methods in the Teaching of Dictation"
Kenneth Wright, University of Kentucky

hneth Wright, University of Kentucky Lexington, Kentucky

"An Approach to the Problems of Melody and Rhythm in the Theory Curriculum"

Robert Cantrick, Jacksonville State College, Jacksonville, Alabama

"The Theory-Composition Major—Its Nature, Virtues and Faults"

Newton Strandberg, Howard College, Birmingham, Alabama

Visit the Exhibits

THURSDAY, FERBUARY 11

5:30 p.m. - 6:30 p.m.—SOUTHERN DIVISION EXECUTIVE

COMMITTEE MEETING Parlor A

Presiding: Willis Ducrest, President, Southern Division, MTNA

8:30 p.m.—OPERA Columbia Auditorium

"LA BOHEME" by Puccini

The Kentucky Opera Association presents the opera, sung in English, accompanied by members of the Louisville Orchestra, and under the direction of Moritz Bomhard.

Cast

Mimi Charme Riesley
Musetta Bonnie Bounnell
Rudolpho John Deis
Marcello Richard Dales

Chorus of Kentucky Opera Association members

(RESERVED SEAT TICKETS FOR CONVENTION MEMBERS AT THE SPECIAL PRICE OF \$2.00 EACH MAY BE PURCHASED AT REGISTRATION)

FRIDAY, FEBRUARY 12

Chairman: Robert Whitney, University of Louisville,

Louisville, Kentucky

Presiding: Robert Whitney

PROGRAM

> Leon Raper, trumpet and Mary Raper, piano University of Louisville

"Observations on the Contemporary American Musical Scene" Henry Cowell, New York, New York

Remember Your Program Advertisers

		r	RIDAI, FEBRUAR	1 12		
	Var		jamin Owen, pianis			
University of Louisville						
	B.	CERTIFICATIONTerrace Room Chairman: Sigfred Matson, Mississippi State College for Women, Columbus, Mississippi Presiding: Sigfred Matson				
		Luc	Perfido, Opus 65 cille Haney, soprand Mississippi State Co Columbus, Miss rgaret Allan, at the	ollege for Women, sissippi		
		Panel Discussion:	"Certification of th	ne Private Music Teacher"		
			"Certification and	the Rural Community"		
			"What are your Ol Program?"	oligations in the Certification		
			"Why Haven't We	Progressed Further?"		
		Panel Members:		ge Peabody College, Nashville, Sargent, Miami, Florida; Helen le, Kentucky		
Question-Answer Period: Audience and				nd Panel		
	C.	VOICEShip Room Chairman: Jane R. Sterrett, Gainesville, Florida Presiding: W. Wayne Johnson, Georgetown College, Georgetown, Kentucky				
		Panel Discussion:	"Performing Oppor	tunities for the Young Singer"		
				he American Opera Singer" entucky Opera Association, tucky		
				Calling and a Career" on Baptist Theological Seminary, atucky		
			"The Concert Stage Jane R. Sterrett, G.	and the Entertainment Business" ainesville, Florida		
10:30 a.m11:00 a.m.—CONCERT HOUR Joela Jones, pianist, Miami, Florida Teacher: Jose Echaniz, Eastman School of Music, Rochester, New 1						
PROGRAM						
	Bal	lade in F Major		Chopin		
				Liszt		

A. MUSIC IN THERAPY

Chairman: Erwin H. Schneider, University of Tennessee,

Knoxville, Tennessee Presiding: Erwin H. Schneider

"Music Therapy As A Profession"

Erwin H. Schneider, University of Tennessee, Knoxville, Tennessee

"The Education of the Music Therapist"

Ruth Boxberger, Mississippi Southern College, Hattiesburg, Mississippi

"A Study of 375 Cases in Music Therapy at a Mental Hospital"

Donald E. Michel, Florida State University, Tallahassee, Florida

Discussion Period

B. JOINT MEETING: SENIOR AND JUNIOR PIANO Mirror Room

Chairman: Piano: Senior: Grady Cox, Mississippi College,

Clinton, Mississippi

Piano: Junior: Nina V. Ingraham, Arnold, Maryland

Presiding: Grady Cox and Nina V. Ingraham

Topic: "The Exceptionally Gifted Student"

"How Far Should the Junior Private Teacher Take the Gifted Child?"

Virginia Carty, Baltimore, Maryland

"What are the Opportunities for the Gifted Student?"

Mark Hoffman, University of Mississippi, University, Mississippi

Music Program: Reynaldo Reyes, pianist

Teacher: Daniel Ericourp, Peabody Conservatory of Music,

Baltimore, Maryland

PROGRAM

Symphonique Etudes	Schumann
Etude pour les Quatre Doigts	Debussy
Sonata No. 7	Prokofiev
Allegro	
Andante	
Allegro	

C. SCHOOL MUSIC _____Exhibition Hall

Chairman: Mary Alice Cox, Southwestern Louisiana Institute.

Lafayette, Louisiana

Presiding: Mary Alice Cox

Lecture-Demonstration: "Singing in the Elementary School" Helen Boswell, Music Supervisor, Louisville Public Schools. Louisville, Kentucky

PROGRAM

Through All the Year _____Gladys Pitcher Mother Goose Fantasies ______C, Albert Scholin March of the Men of Harlech ______ Traditional

Elementary Chorus from the I. N. Bloom and William R. Belknap Schools, Louisville, Kentucky

Director: Alma C. Kriete

"Music Reading in the Elementary School"

Helen Boswell, Music Supervisor, Louisville Public Schools, Louisville, Kentucky

Demonstration Group: Sixth grade class from Charles D. Jacob School, Louisville, Kentucky; demonstration conducted by Bessie Hand Browning, Music Consultant

(Students in these groups are from the classes of John Shober, Lena Ruth Towles, Mildred Bott and Frances Friend)

12:30 p.m. - 2:00 p.m.—SOUTHERN DIVISION CONVENTION LUNCHEON _____Terrace Room

Hugh McElrath, in charge

Presiding: Willis Ducrest, President, Southern Division, MTNA Toastmaster: Price Doyle, National Secretary-Treasurer, Phi Mu Alpha Sinfonia Fraternity of America

Address: Moritz Bomhard, Director, Kentucky Opera Association, Louisville, Kentucky

Music: Male Chorale, Southern Baptist Theological Seminary, Louisville, Kentucky, John N. Sims, Director

PROGRAM

Great and Glorious _____Haydn-Daltry Hear My Prayer, O God _____Kopyloff-Manney Glorious Things of Thee Are Spoken _____arr. Noss Blessing, Glory and Wisdom _____Bach-Tkach

Visit the Exhibits

2:30 p.m. - 4:00 p.m.—THIRD GENERAL SESSION. Exhibition Hall Presiding: Willis Ducrest, President, Southern Division, MTNA Concert: Indiana University Philharmonic Orchestra Tibor Kozma, Conductor PROGRAM Fanfare Bernard Heiden Overture to "Medea" _____Luigi Cherubini Variations for Orchestra Frederick Fox INTERMISSION Concerto da Camera, for flute, English horn and strings _____Arthur Honegger Allegretto amabile Andante Vivace Tod und Verklarung ("Death and Transfiguration") Richard Strauss Report of Election and Introduction of New Officers Introduction of Platform Guests Old and New Business Adjournment

Parlor A

4:00 p.m.—SOUTHERN DIVISION EXECUTIVE

COMMITTEE MEETING

SOUTHERN DIVISION

Of The

MUSIC TEACHERS NATIONAL ASSOCIATION

Kentucky Hotel

Louisville, Kentucky

February 9-12, 1960

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NOTES

NOTES

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, February 13, 1960

Gardencourt

10:30 a.m.

Old Song

Alexander Tansman

Betty Willis, pianist (Shreiber)

On a Branch That Swings A Modern Dragon

F. Clark

F. Clark

Rosalie Roberts and Mary Jane Roberts, pianists (Driskell)

Allegro in E minor Polonaise Hungarian Dance Diabelli Diabelli Diabelli

Delores Greathouse, pianist, (Gittli) accompanist, E. Gittli

Concerto in G major 2nd movement, Allegro

Telemann

Mary Ann Drye, violist (Schneider) accompanist Bobbye Ossman (D. Owen)

Steinway and Baldwin Pianos

This is the twelfth recital of the Preparatory Department during the 1959-60 season. The next recital will be held February 20, 1960, on Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

in Recital

Pupils of

ELIZABETH WHITE

Saturday, February 13, 1960

Gardencourt		3:00 p.m.
Climbing Up the Wall The Parade Sailing	Sandra Stone	Frances Clark Frances Clark Frances Clark
Little Miss Muffet Winter Song Neighborhood March	Mary Ann Stambaugh	Frances Clark Frances Clark Frances Clark
Jack Be Nimble Sa	ndra Stone and Hedva Margulies	Frances Clark
Big Brown Bear Up in the Swing Bow Wow Wow	Ruth Martin	Frances Clark Frances Clark Frances Clark
Wishing on a Star The Pirate The Prince	Hedva Margulies	Frances Clark Frances Clark Frances Clark
Song of the Gondolie:	rs	Frances Clark
	Ruth and Julie Martin	

Bourree

Boat Song

Highland Laddie

The Ducks on the Pond

(from the Magdalena Bach Notebook)

Johann Sebastian Bach

Italian

Frances Clark

Bernice Frost

Mary Lusky

Elizabeth MacDonald

Patty Wolfe

Minuet in C major Play

Wolfgang Amadeus Mozart Bela Bartok

Sandra Whitmer

March in D (from the Anna Magdalena Bach Notebook)

J. S. Bach

Billy Engebretson

Allegro

Carl Philipp Emanuel Bach

Sharon Waller

Merry-Go-Round

Alexander Tcherepnin

Julie Martin

Sonatina in C major, Op. 36, No. 1 Spiritoso

Muzio Clementi

Andante Vivace

Stewart Royster

Rondo (from Sonatina in F major)

Ludwig van Beethoven

Cheryl Gresham

Prelude in C minor, Op. 28, No. 20 Noble Waltz No. 1 in C major, Op. 77

Fredric Chopin Franz Schubert

Becky Shelby

Impromptu in F # major, Op. 36, No. 2

Fredric Chopin

Elizabeth White

Steinway and Baldwin Pianos

This is the thirteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held February 20, 1960 at 10:30 a.m.

CHAMBER MUSIC SOCIETY (Affiliated with University of Louisville)

presents

AMADEUS QUARTET

NORBERT BRAININ, Violin PETER SCHIDLOF, Viola SIEGMUND NISSEL, Violin MARTIN LOVETT, Cello

The Playhouse Sunday, February 14, 1960 3:30 P.M.

PROGRAM

QUARTET IN A MINOR (1947).....WILLIAM WALTON

'Allegro Presto Lento 'Allegro molto

INTERMISSION

QUARTET IN C MAJOR, OPUS 59, NO. 3.....BEETHOVEN

'Introduzione: 'Andante con moto - 'Allegro vivace

'Andante con moto quasi allegretto

Menuetto: 'Grazioso

'Allegro molto

Colbert-LaBerge Concert Management 105 West 57th St., New York City Records:
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Westminster

Last Concert in the Series
BUDAPEST STRING QUARTET: Sunday, March 6, 3:30 P.M.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

TAKA KLING, harpist

assisted by

Francis Fuge, flute Virginia Schneider, viola Charles Torode, clarinet Grace Whitney, cello

Paul Kling and Richard Skerlong, violins

Gardencourt

8:30 p.m.

February 20, 1960

PROGRAM

INTERMISSION

Announcements: Grace Wieck, soprano, Sunday, February 21, 4:00 p.m., Gardencourt

University of Louisville Orchestra Concert, Friday, February 26, 8:00 p.m., Columbia Auditorium

Mary Treitz, soprano, Saturday, February 27, 8:30 p.m., Gardencourt

Recital of music by Karl Kroeger performed by faculty, students, and guests, Sunday, February 28, 4:00 p.m., Gardencourt



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

GRACE WIECK, Soprano (pupil of Fletcher Smith)

Carol Weiss, pianist

Gardencourt

February 21, 1960

4:00 p.m.

PROGRAM

I ..

Non più d'Amore Falconieri
Star vicino
Amore dormiglione Strozzi
Nebbie

II

Sandmannchen
Madchenlied, Op. 95, No. 6 Brahms
Mådchenlied, Op. 85, No. 3 Brahms
Madchenfluch, Op. 69, No. 9 Brahms

INTERMISSION

in

Chanson d'Avril	Bizet
Claire de Lune	Szulc
Villanelle des petits Canards	Chabrier
Adieu, notre petite Table, from "Manon"	Massenet

IV

I shall be loved as quiet things Karl Kroeger
On a still morning
Winter Overture Karl Kroeger

Miss Wieck is a member of the Junior class.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PRESENTS

a recital of music composed by

KARL KROEGER

and performed by faculty, students, and guests

Gardencourt

February 28, 1960

4:00 p.m.

Ι

Sonata Breve (1957)
Giocoso
Lento
Allegro Molto

Bernard Sanchez, trumpet; Dudley Howe, horn; Mildred Kemp, trombone

Three Songs (1952-1954)
I shall be loved as quiet things (Baker)
On a still morning (Cole)
Winter Overture (Kent)

Grace Wieck, soprano Carol Weiss, piano

Sonata for Violin and Piano (1952)

Lento

Allegro Impetuoso

Lento e Sostenuto - Allegro non troppo

Kristine Beck, violin Doris Owen, piano

INTERMISSION

Three Bagatelles for Piano (1954)
Scherzando
Lento
Presto e leggiero

Benjamin Owen, piano

Three Songs on texts of Rilke (1958)

Prelude

From an April

Autumn Day

Audrey Nossaman, soprano Elizabeth White, piano

String Quartet (1954)
Andante con Moto
Allegro Vivace
Lento
Allegro Molto

Philip Noer, violin Katherine Lurton, violin Marion Korda, viola Brooke Hicks, cello

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

February 25, 1960 1:00 P.M. Gardencourt PROGRAM Johann Ernst Galliard Sonata I . Cantabi le Spiritoso e staccato Largo e staccato Hornpi pe Vivace Patricia Anne Buckner, trombone (Lyon) Ann Gilligan, piano Haydn Achieved is the Glorious Work (from "The Creation") Anonymous Sonata from "Bankelsangerlieder" . Johann Pezel Sonata No. 5 Johann Pezel Three Pieces Intrade Sarabande Bal Giovanni Gabrieli - Canzona per sonare No. 4 . Brass Ensembles from Mr. Lyon's Ensemble Class (Patrick McGuffey, William Wich, Phyllis Montgomery, David Swyers, Tommy Giles, Edward Cooper Mildred Kemp, John Albrecht, Thomas Trueblood, Terry Cravens Patricia Buckner James Vail) Beethoven Trio in G major . Adagio Allegro con brio Adagio Scherzo Presto

> June Noble, violin Gwyn Mills, viola Paul Wallace, cello

In Quelle frime murhide Steinway piano Mi chimano Mimi

THE UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

presents

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

Robert Whitney, Director

Walter Dahlin, Conductor

Kristine Beck, Violinist

February 26, 1960

8:00 p.m.

PROGRAM

Ι

"Academic Festival" Overture, Op. 80. Brahms

II

Violin Concerto in E major......... Bach
Allegro
Adagio
Allegro assai

Miss Beck

INTERMISSION

III

ΙV

Overture to "Rienzi" Wagner

	ORCHESTRA PER	SONNEL
FIRST VIOLINS	PICCOLO	TROMBONES
Philip Noer, concertmaster Paul Kling,	Otto Feddern	Mildred Kemp John Albrecht
Julie McLain Jose Romero June Noble	FLUTES Elaine DeBold Ruth Hilton	Terry Cravens Tom Trueblood
Kristine Beck Katherine Lurton, +	OBOES	TUBA James Vail
Joe Klan, + SECOND VIOLINS	Ernest Threlkeld Kenneth Groeppe	TIMPANI
Richard Torstrick, principal Richard Skerlong, ≉	CLARINETS	Kenneth Karr
Bobbye Ossman Iran Acton	Joan Cooper Bill Watkins	PERCUSSION
Louis Miller Sherrin McDonald	BASSOONS	Terry Hulick Ernesto Gittli Lloyd Collins
Alfred Rau, + Christie Louis VIOLAS	Jo Ann Baxter Sylvia Shaw	John Szabo
Gwyn Mills, principal Jean Kalkhof	FRENCH HORNS	
Virginía Schneider, ** Mary Ann Drye Judy Gienow, +	Nancy Slack Brooke Griffith David Matthews	PROPERTY MANAGER
CELLOS	Eugene Davis, * TRUMPETS	Tom Trueblood
Paul Wallace, principal Grace Whitney, ** Brooke Hicks Francis Grant, *	Bernard Sanchez, * Pat McGuffey William Wich	PERSONNEL MANAGER
The state of the s		

P G В Francis Grant, *

BASSES

Laurane Thorne, principal Betty Olliges, +

Edward Cooper

Pat McGuffey

Denotes faculty members of the School of Music

Denotes faculty members of the School of Music who are Orchestra Section Leaders

⁺ Denotes guest players

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, February 27, 1960

Gardencourt

10:30 a.m.

Three German Dances

Haydn

Timothy Ascolese, pianist (Wagner)

Neighborhood Parade

F. Clark

Spooks

F. Clark

Matthew Livingood, pianist (Driskell)

Minuet in G major

Bach

Clowns

Kabalevsky

Charlene Steltenpohl, pianist (Wagner)

Concerto in G major 2nd movement, Allegro

Telemann

Mary Ann Drye, violist (Schneider) accompanist, Bobbye Ossman (D. Owen)

Steinway Piano

This is the fourteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held on March 19, 1960, Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

MARY K. TREITZ, Soprano (pupil of Audrey Nossaman)

Samuel Hodges, at the piano

Gardencourt, 8:30 p.m.

February 27, 1960

(This recital is given in partial fulfillment of the requirements for the degree of Bachelor of Music.)

PROGRAM

I Pensieri notturni W. A. Mozart Piangero la sorte mia, from "Giulio Cesare" G. F. Handel II Il est doux, il est bon, from "Herodiade" Jules Massenet III . . . Gabriel Faure "Poeme d'un Jour" . . . Rencontre Toujours

Adieu

Ruhe, meine Seele					•	٠	٠	•	•		Richard Strauss
Morgen										•	Richard Strauss
Schlagende Herzen	•	•						٠			Richard Strauss
Zueignung											Richard Strauss

V

From "Twelve Poems of Emily Dickinson" Why do they shut me out of heaven? Heart, we will forget him	 ٠	٠	• •	Aaron Copland
Pastorale J			Igor	Strawinsky
Tilimbom			Igor	Strawinsky



Francis Hopper, Organist in

A Program of Organ Music on the new classic-type Frances Gates Dulaney Memorial Organ February 28 4:p.m. 1960

PROGRAM

Plein-Jeu

Louis Marchand

Basse de Trompette

Guilain

Prelude and Fugue in G Minor

J. S. Bach

Two Chorale Preludes:

Now Dance and Sing, ye Christian Throng

"A Mighty Fortress is our God"

Concerto in B Minor

J. G. Walther

Allegro

Adagio

Allegro

Three Short Preludes:

Hermann Schroeder

- 1. Maestoso
- 2. Allegretto
- 3. Poco Vivace

Second Suite for Organ

Francis H. Hopper

Scherzo

Toccata-Carillon

Members of the parish and friends of Dr. Hopper are invited for coffee at the conclusion of the program.

"The articulate tones of the classic organ fall on the ear as a revelation. Study of these sounds leads to the realization of principles which have vital meaning for us in the making of organs and the playing of organ music today. In a booklet published in 1906, Albert Schweitzer discusses several basic principles which "will determine the action of an organ and the quality of its tone." It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half century ago.

The genius of the organ is for the performance of polyphonic music. But whether that music be the exhilarating fabric of a Bach fugue, the romantic polyphony of Reubke, Rheinberger, Franck, or the modern writing of Hindemith, it will sound at its best in the musical terms of the classic organ. That a Stradivarius is excellent for the whole range of violin literature should surprise us no more. On hearing the best of romantic and modern compositions played in the slightly fastidious tones of the classic organ one is no longer bemused by the idea that the organ needs a variety of essentially cinema sounds under the guise of romantic voices.

The organ must be placed "high and free" as Schweitzer puts it, the purpose being not to produce more volume but to allow clear and articulate

voicing of pipes.

If there is one thread that runs right through many distinguished instruments, it is the articulate, buoyant and musical character of tone gained from unnicked pipes. Such pipe speech affords expressiveness and conviction in a phrase. A consonant of articulation launches the vowel of sound. Just listen for yourself!"

---- E. Power Biggs

CHAMBER MUSIC SOCIETY (Affiliated with University of Louisville)

presents

BUDAPEST STRING QUARTET

ALEXANDER SCHNEIDER, Violin MISCHA SCHNEIDER, Violoncello Joseph Roisman, Violin Poris Kroyt, Viola

with WALTER TRAMPLER, Viola

The Playhouse, Sunday, March 6, 1960, 3:30 P.M.

PROGRAM

STRING QUINTET IN C MAJOR, OP. 29.....BEETHOVEN

Allegro moderato
Adagio molto espressivo
Allegro
Presto

STRING QUINTET IN D MAJOR, K. 593......MOZART

Larghetto - Allegro
Adagio
Menuetto
Finale: Allegro

INTERMISSION

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UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, March 19, 1960

Gardencourt

10:30 a.m.

Berceuse Dancing

E. Jonas Scandanavian Folk Tune

Elizabeth Edgar, pianist (Wagner)

Bourree Joy and Tears Bach Tcherepnin

Kathy Lyon, pianist (Wagner)

Minuet in G major Havin' Fun

Bach Siegmeister

Nancy Sanneman, pianist (Wagner)

Allegro in G major

Haydn

Sylvia Clark, pianist (Wagner)

Merry-Go-Round

Tcherepnin

Julie Martin, pianist (White)

From Twenty-four Little Pieces, Op. 39
Hopping

Kabalevsky

A Little Song
The Clown

Patty Wolfe, pianist (White)

First Loss
The Wild Horseman

Schumann Schumann

Stewart Royster, pianist (White)

Rondo, from Sonata in C major, K545

Mozart

Claudia Clarke, pianist (Wagner)

Courante Sechs Stücke Für Kinder Piece in E^bmajor Piece in G major

Handel Mendelssohn Variations, La Roxelane

Haydn

Betsy Updegraff, pianist (D. Owen)

Violin Concerto Op. 64
(1, Allegro molto appassionato)

Mendelssohn

Kristie Louis, violinist (Kling) accompanist, Robert Smith

Steinway Piano

This is the fifteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held on March 26, 1960, on Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

SHERREE OWENS, Soprano (pupil of Andrey Nossaman)

SAMUEL HODGES, Pianist

GARDENCOURT

MARCH 19, 1960

8:30 p.m.

PROGRAM

Ι

Rid	ente	1a	calma			٠	•	•	•	•	•	•		•	W.A.	Mozart
Un	moto	o d	i gioja												W.A.	Mozart

11

Frauenliebe und Leben Robert Schumann

Seit ich ihn gesehen

Er, der Herrlichste von Allen

Ich Kann's nicht fassen, nicht glauben

Der Ring

Helft mir, ihr Schwestern

Süsser Freund, du blickest

An meinem Herzen, an meiner Brust

Nun hast du mir den ersten Schmerz gethan

INTERMISSION

III

Noel des enfants qui n'ont plus de maison	os
C'est l'extase langoureuse	Claude Debussy
Fantoches	Claude Debussy

IV

To this we've come (fro	om "The Consul")
Lucy's aria (from "The	Telephone")

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	March 24, 1960				
	PROGRAM				
Meditation	John Albrecht, trombone (Lyon) Mary Helen Romine, piano	. Frederick Jacobi			
Deh vieni, non Tardar (f	rom "The Marriage of Figaro)	Mozart			
Fiocca la Neve	/	. Pietro Cimara			
	Betsy Gerrish, soprano (Nossaman) Mary Helen Romine, piano				
Sonata for Clarinet and	Piano	Hindemith			
First movement	F 7/ //				
Clarinet Concerto K. 622 Adagio	• (• • • • • • • • • • • • • • • • • •	Mozart			
	Joan Cooper, clarinet (Jackson) Jo Ann Baxter, piano				
L' Heure Exquise	0 0 0 0	. Reynaldo Hahn			
J' ai pleuré en reve .	o a e e c •	. Georges Hue			
	Brenda Brooks, soprano (Nossaman) Carol Weiss, piano				
Drei Phantasiestucke, Op	. 111	. R. Schumann			
	Yvonne Driskell, piano (B. Owen)				

LOUISVILLE

Community Concert Association

Presents

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, Conducting

1959	1960
Program	
Overture to "Der Freischütz"	Weber
*Symphony No. 1 in C Minor, Opus 68	Brahms
Intermission	
Rondes de Printemps (Images pour Orchestra No. 3)	Debussy
*"The Swan of Tuonela," Opus 22	Sibelius
*Suite No. 2 from the Ballet, "Daphnis and Chloe" Daybreak Pantomime General Dances	Ravel

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 111 West 57th Street • New York 19, N. Y.

Program Notes

Overture to "Der Freischütz" Carl Maria von Weber

(Born: Eutin, Germany, December 18, 1786; Died: London, January 5, 1826)

ER FREISCHÜTZ had its first performance at the Schauspielhaus, Berlin, on June 18, 1821. It was an instantaneous and overwhelming success, and the fact that the date of the premiere marked, to the day, the sixth anniversary of Waterloo had more than coincidental significance in a Germany just emerging from the Napoleonic wars of liberation.

The Freischütz story tells of Max, a young huntsman who pledges his soul to the Powers of Evil for magic bullets with which to win a shooting match of which the hand of his beloved Agathe, the village belle, is the prize. Through his friend Caspar, Max traffics with the Black Huntsman, Zamiel, an incarnation of Satan for seven magic bullets. After using them unerringly in six magical shots in the contest the seventh by diabolic contrivance strikes Max's beloved. But Agathe's bridal wreath has intercepted the bullet and saved her life. All ends happily when Max is pardoned and his false friend Caspar falls victim to the fiend Zamiel.

The Overture, a gem of introductory dramatic music by a composer who was a

master of that genre is based on themes from the opera.

It opens on a provocatively mysterious phrase in C major played by the strings in unison. The dreamy melody that follows, sung by four horns in two part harmony, evokes the romantic spell of the Bohemian forest. It ends on a foreboding chord suggesting the baleful presence of Zamiel. The strings shiver in tremolo, plucked basses "like a beating heart" create a sense of imminent evil. Then rushing passages in the strings depict the despair of Max, and this is followed by the stormy music from the scene at the Wolf's Glen where Max traffics for the magic bullets while evil spirits hover near. A clarinet solo introduces Agathe's theme 'like a shaft of light suddenly piercing darkness." This bouyant theme finds its final apotheosis in a jubilant and triumphant coda.

Symphony No. 1 in C Minor, Opus 68 Johannes Brahms

IN a much quoted mot, Hans von Bülow called the Brahms First the Beethoven Tenth. This glib evaluation has not been universally accepted. But there is small doubt that Brahms, the heaven-annointed inheritor of the grandeur and passion of Beethoven and the tenderness and warmth of Schubert combined that heritage in a unique and sovereign

musical personality of his own.

Following the arresting introduction, the 'cellos sing briefly and reflectively. Then, after a sudden sforzando, the music resumes its nobly troubled questing. The violas mutter briefly and the movement ends with a serenity that comes as a benediction. In the Adagio we have the deeply lyric Brahms. The music is too intimate to be called elegaic but its beauty is unsmiling. A tenderly introverted melody is sung by strings and the solo oboe. Then the violins sweep the mood to a high pitch of poignancy. Resignation returns in the idyllic voice of the horn embroidered by a solo violin.

The Allegretto opens with a graceful folk-like melody in the woodwinds. This is followed by an agitato passage that is curiously theatrical — almost operatic — in its urgency. The opening of the first movement is fleetingly glimpsed in retrospect.

The Finale is perhaps the Symphony's crowning glory. In the introduction that melody to be heard later (a blood relative of the Ode to Joy in Beethoven's Ninth Symphony) is foreshadowed in portentous augmentation. There is another operatic bridge. Then sunlight breaks through the clouds with the famous "bell theme" of the horn echoed by a solo flute. This tune bears a notable relation to the Cambridge Chimes

heard on many a grandfather's clock. These chimes are attributed to William Crotch (1775-1847), an organist and composer associated with the University of Cambridge. Crotch is said to have found the tune in the orchestral introduction of the aria "I know that my Redeemer Liveth" from Handel's Messiah.

Intermission

Rondes de Printemps (Images pour Orchestre, No. 3). Claude Achille Debussy (Born: St. Germain-en-Laye, August 22, 1862; Died: Paris, March 25, 1918)

R ONDES de Printemps is the third piece of a suite which goes under the title of Images pour Orchestre, and which Debussy had originally intended as a composi-

tion for two pianos - Gigne triste, Ibéria, and Valses.

Debussy finished the Rondes de Printemps in 1909, following this with Ibéria in 1910, and Gigues in 1912. He had renamed the three sections during his transference to orchestra, retaining only Ibéria as a title. When it came time to tie the three pieces into a suite and to consider public performance, Debussy reversed their order, finishing with Rondes de Printemps. However, before this occurred, his three panels had been performed separately: Rondes de Printemps was first played in Paris by the Colonne Orchestra on March 2, 1910.

Coming after the vivid, shimmering colors of *Ibéria* (by far the longest and most popular of the three pieces), *Rondes de Printemps* emerges exactly as its title would imply — Springtime Dances. Some writers tell us that they feel Debussy had three countries in mind while writing *Images pour Orchestre*: England, Spain, and France. There can be no doubt about the second piece, but the theory concerning the third section's nationality is based on Debussy's use of the old French round. While commenting on *Rondes de Printemps*, specifically, Charles O'Connell, discloses an interesting sidelight: "One may be perhaps forgiven for noting a detail that might escape the casual listener — one which, indeed, is rare in the music of this composer — the explicit use of a folk tune. It occurs in disjointed form at intervals here; the tune is an ancient French dance song, *Nous irons plus an bois*. In the charming setting given it by Debussy it gains a delicacy hardly inherent in it."

The preparation of *Images* for public performance was a tremendous chore for Debussy, a labor that became a nightmare in his existence—a nightmare of insistent publishers, orchestra managers, and musicians. However, one might never guess that he was under such frantic pressure, as one listens to the carefree lilt and happy rhythms

of Rondes de Printemps.

"The Swan of Tuonela," Opus 22 Jean Sibelius (Born: Tavastehus, Finland, December 8, 1865; Died: Järvenpää, Finland, September 20, 1957)

THE SWAN OF TUONELA is the second of the four musical legends that constitute the suite, Lemminkaimen, Opus 22. It is also by far the most popular section of the suite and is played independently and with great frequency on symphonic programs.

Sibelius had originally embarked on a big-scale project — an opera, which was to be called, "The Creation of the Boat," based on legends of Finnish mythology, found in the eleventh runo of the Kalevala. The exquisite Swan of Tuonela was to serve as an evocative prelude to his opera.

After much consideration, Sibelius came to the conclusion that his own particular talents were not suited to opera. Whereupon, he salvaged the best portions of the music and fashioned them into a symphonic suite. Thus, these four orchestral legends have remained to enrich the symphonic repertory of our day.

The Swan of Tuonela came first in the order noted, this was the music supposed to serve

a. It was

2999999999999

SOCIOLOGO CO.

DEBUT

of the new

LOUISVILLE STRING QUARTET

Paul Kling, Violin Virginia Schneider, Viola Richard Skerlong, Violin Grace Whitney, Cello

Columbia Auditorium

March 25, 1960

PROGRAM

Ι

Quartet, Op. 18, No. 1 in F major.... Beethoven Allegro con brio
Adagio: Affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

II

Quartet (K. 575) in D major Mozart Allegretto
Andante
Menuetto: Allegretto
Allegretto

INTERMISSION

III

LOUISVILLE DIVISION

KENTUCKY STATE MUSIC FESTIVAL

sponsored by

THE KENTUCKY MUSIC EDUCATORS ASSOCIATION

in cooperation with

THE UNIVERSITY OF LOUISVILLE Philip Davidson, President

SCHOOL OF MUSIC Robert Whitney, Dean and Manager of the Festival

duPont Manual High School 120 West Lee Street Louisville, Kentucky March 26, 1960

INSTRUCTIONS TO CONTEST PERSONNEL

FOR ALL: Be in the Office of Manual at least 30 minutes prior to the opening of the contest.

ROOM CHAIRMEN:

- 1. You are in complete charge of the room.
- 2. Get copy of music and give it to the judge along with the judging sheet.
- 3. Announce name of auditioner, school, and composition before auditioner performs. Be sure all in the room can hear.
- 4. Check performance time before you begin with the office personnel.
- 5. STOP THOSE WHO RUN OVER. Do not allow excessive time for tuning. (This is included in the total time limit for each contestant.)
- 6 Check the criticism sheet to see that the judge has signed his name, circled the rating, and written in the rating.
- 7. Give the rating sheets to the office runner after each event is completed.
- 8. Protect the judge from interference while judging and the student from distrubance.
- 9. Help the student solve any conflicts, such as accompanists being assigned to two places simultaneously. If the auditioner does not report to perform or to re-schedule by the time he is scheduled, he cannot perform.
- 10. Be sure to check that the judge has the proper criticism sheet before the auditioner begins.

DOORKEEPERS:

- 1. While auditioner is performing, do not let anyone in or out of the room.
- 2. Collect auditioner's music at the door and give to the room chairman.
- 3. Keep order in the hallway as much as you can.
- 4. Work with the expediter in keeping things moving.

EXPEDITERS:

- 1. You are one of the most valuable workers, and your ability to "feed" performers to the audition room is the real secret of a successful contest. Have contestants warm up and ready to go on time. If scheduled contestant is late, get the next person ready. Do not allow the wrong person to use the warm up room unless asked to do so by the one scheduled. (Each auditioner is due to have the room to himself for the period immediately preceding his appearance.)
- 2. If re-scheduling is necessary to keep the audition moving, see that this information is passed on to the room chairman.

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS.

This is the the final copy of the Instrumental and Vocal Solos and Small Ensemble Event. Please inform students of their performance time.

Ratings will be posted on the fulletin board near the school office as soon as possible after an event is closed. NO RATINGS WILL BE GIVEN OUT OTHERWISE.

NO LUNCHES will be served. However, there are a number of restaurants close by, including the University Snack

There will be no check room, and we cannot be responsible for lost articles or clothing.

PARKING will be allowed on the school grounds near the building if the ground near the building is not wet. If it is wet, all parking must be on the street. Please note the hours of no-parking before leaving your car. REGISTRATION is requested of all SENIOR DIVISION students. Please report to the Office as soon as you arrive. We express our appreciation to everyone and every organization that has helped to expedite this event. Especially are we grateful to Mr. A. J. Ries, Principal of Manual, and the Louisville Board of Education for making Manual available for this Festival.

This Festival is sponsored by the University of Louisville as part of its public service. If you can suggest ways to improve it, write to the Manager.

TEACHERS: Please pick up the judges comment sheets before leaving the School. You are invited to attend the instruction session for contest personnel at 8:30 a.m. in the Office. You are urged to read carefully and understand the RULES OF THE FESTIVAL as published by the FESTIVAL ADVISORY BOARD. All rules therein will be strictly enforced, especially the ones regarding time limits.

PROGRAM

ROOM 2	54 (Orches	tra Room)	WARM-UP, I, (practice room)	Mr. Joseph Firszt, Bere	a, Adjudicator
EVENT	TIME	RATING	NAME	SCHOOL	
VIOLIN S	solos, jui	NIOR DIVISIO	ON		
1	9:00		Addie Robinson	Manly Jr. High	
2	9:07		Day Ann Doak	Shelbyville High	
3	9:14		Danny Reed	Manly Jr. High	
VIOLIN S	SOLOS, SEN	NIOR DIVISIO	ON		
4	9:21		Mary Mackey	Shawnee	
5	9:28		Julia McLain	Manual	
6	9:35		Sharon Beals	Manual	
7	9:42		Bobby Johnson	Manual	
STRING	rrios, jun	IOR AND SE	ENIOR DIVISIONS		
(Jr.) 8	9:49		Couch, Comstock, Zurfluh	Gottschalk Jr. High	
(Sr.) 9	9:56		Sells, McLain, Moser	Manual	
(Sr.) 10	10:03		Brown, Drye, Stephenson	Atherton	
(51.) 10	10,00		brown, brye, orophonson	Millerton	
CELLO SO	olos, jun	OR DIVISIO	N		
11	10:10		John Zurfluh	Gottschlak Jr. High	
VIOLA SO	DLOS, SEN	OR DIVISIO	N		
12	10:17		Darlene Showalter	Manual	
13	10:24		Pat Childress	Manual	
STRING (QUARTET,	SENIOR DIV	ISION		
14.	10:31		McLain, Pierce, Showalter, Hood	Manual	
15	10:38			Manual	
MISCELL	ANEOUS ST	RING ENSEN	MBLES, SENIOR DIVISION		
16	10:45		Showalter, Childress	Мапиа1	
CHAMBER	MUSIC,	Jr. High Div	ision		
17	10:52			Manly Jr. High	
LATE E	NTRIES				
AIOTIN	SOLOS,	SENIOR DIV	TSION		
113	10:59			Atherton	
114	11:06		Christy Louis	Atherton	
VIOLA SC	LOS, SENI	OR DIVISION	•		
115	11:13			Atherton	
CELLO SO		OR DIVISION	,		
116	11:20			Atherton	

Atherton

STRING BASS SOLOS, SENIOR DIVISION

117 11:27 ____ Christie Slater

ROO!	M 109, WARN		Mrs. Dorothy Gilsdorf, Adjudicator	
EVEN	IT TIME	RATING	NAME	SCHOOL
SOPR	ANO SOLOS,	UNIOR DIVI	SION	
18	9:00		Anna Margaret Garrison	Charac
CORD	20102 014	בגונים טיניב		Shawnee
	ANO SOLOS, S	PENTOK DIAT	SION	
19	9:05			Simpsonville
20	9:10		Lynda Stogner	Manual
21	9:15		Glenda Wolfe	Manual
22	9:20		Beverly Ballard	Manual
23	9:25	-	Linda Eagle	Manual
24	9:30		Colleen Herbig	Sacred Heart
25	9:35		Bobbye Ann Hudson	Sacred Heart
26	9:40		Faye Thomas	Taylorsville High
27	9:45		Margaret Weber	Assumption
28	9:50		Jeanne McKinney	Assumption
29	9:55		Barbara Breckheimer	Our Lady of Mercy
30 31	10:00		Charlotte Shireliff	Our Lady of Mercy
32	10:05		Patricia Schaffer	Our Lady of Mercy
33	10:10 10:15		Jacqueline Bland	Central
34	10:13		Theresa Bennett	Central
35	10:25	-	Mary Finnegan	Loretto
36	10:23		Trudy York	Loretto
37	10:35		Eva Marie Hartlage	Loretto
38	10:33		Nancy Rogers	Bloomfield
39	10:45		Joyce Cornell	Bloomfield
00	10:40		Mary Sumers	Atherton
CONT	RALTO SOLO,	SENIOR DIV	VISION	
40		ODITION DEV	201014	
40	11:00			Simpsonville
MIXED	QUARTET, S	ENIOR DIVIS	SION	
41	11:05			
42	11:10		Stogner, Kruetzman, McCoy, Smith Reasor, Preslar, Adams, Lucas	Manual
43	11:15		Drake, Nuckols, Hupp, Chowning	Manual
			Diane, Nacrois, happ, Gilowining	Bloomfield
BOYS I	ENSEMBLE, SE	NIOR DIVISI	ON	
44	11:20		Mucci, Stauble, Able, Driscoll, Wieseman, Curran, Brady,	St. Xavier
		Secretar and Constitution of the Constitution	Ray, Schweitzer, Tierney, Palmer, Bradford, Edelen,	ot. Advior
			Miller, Downs, Kelleher	
MIXED	ENSEMBLES,	SENIOR DIV		
45	11:25			
13	11:20		Reasor, Goad, Ballard, Metcalfe, Metcalfe, Strange, Allgood	I, Manual High School
			Milam, Zirnheld, Reasor, Allen, Allgood, Van Gilder,	
46	11:30		Osborne, McIlquham, Jenkins	241
	11.00		Foster, Burton, Buttery, Gourley, Wallace, Preslar, Minzen-	Manual
			burger, Heavrin, Breen, Clark, McCoy, Smith, Smith,	
MALE	OII A DOTTON		Kruetzman, Wadley, Ridings	
	QUARTETS, JU	INIOR DIVIS	ION	
47	11:35		Billespie, Love, Moore, Byrne	Shawnee
48	11:40		Fox, Davis, McCoskey, Sanders	Shawnee
BOYS E	NSEMBLES, JU	NIOR DIVIS	ION	
49	11:45			eri
	TT:40		Shaffner, Goff, Hightower, Montgonery, Renfrow, Hill, Boyd,	Shawnee
			Hermann, Smith, Crowe, Whitaker, Lindall, Meredith,	
50	11:50		Harris, Burnett, Cook	Charmas
			Yount, Chaudoin, Fox, Goff, Taylor, Athkinson, Porter,	Shawnee
			Talline, Revillius, Simila, Edwards, Evalls.	

MIXED QU	JARTET, J	UNIOR DIVIS	SION	
51	11:55		Ropke, Feddern, Maier, Arterburn	Shawnee
MALE QU	ARTET, S	ENIOR DIVISI	ON	
52	12:00		Allen, Reasor, Jenkins, McIlquham	Manual
LATE A	RRIVAL	5		
SOPRAN	O SOLO	s, senior di	IVISION	
92	1:00		Edie Eshbaugh	Atherton
93	1:05		C. Guy	Atherton
94	1:10		Judy Wright	Atherton
95	1:15		Norma Shouse	Shelby County
MEZZO-S	SOPRANO,	SENIOR DIVI	SION	
96	1:20		Nettie Catherine Hance	Shelby County
97	1:25		Angela Cummings	Atherton
98	1:30		Barbara Johnson	Atherton
99	1:35		Carolyn Simpson	Atherton
CONTRAI	LTO SOLO,	SENIOR DIV	ISION	
100	1:40		Kaye Smith	Shelby County
GIRLS TR	ios, senic	OR DIVISION		
101:	1:45		Johnson, Wright, Wooding #1	Atherton
102	1:50		Eshbaugh, Shoemaker, Meador #2	Atherton
103	1:55		Mullins, Taylor, Hardin #3	Atherton
104	2:00		Hardin, Hance, Johnson	Shelby County
MIXED E	NSEMBLES,	SENIOR DIV	ISION	
105	2:05		Guy, Eshbaugh, Simpson, Demling, Frank, Miles, Cardwell,	Atherton
			Purnell, Staples, Lyons, Tingle, Ssofield, Bader, McGee,	
100	0.10		Brayton, Atherton #1	Athorton
106	2:10		Johnson, Cummings, Wright, Meador, Kennedy, Chambers, Warren, Ennis, Rose, Yolles, Bacon, Logan, Edge, Payne, Peterson #2	Atherton
MISCELL	ANFOLIS RO	IVS ENSEMBI	LE, SENIOR DIVISION	
107	2:15	TO LINGLIME	Lyons, Rose, Yolles, Tingle, Scofield, Bacon, Logan, Payne,	Atherton
201	2,20		Strauss, Peterson, Atherton, Brake, Bader, McGee, Edge,	
MISCELL	ANFOIIS C	DIS ENSEMB	Braxton, LE, SENIOR DIVISION	
		IKTO ENOEMIDI		Atherton
108	2:20		Eshbaugh, Simpson, Mullin, Allen, Lohmeny, Lee, Taylor, Norvell, Knear, Higgins, Staples, Ennis, Wills, Couty, Roberts, Jones	Atherton
109	2:25		Wright, Sumers, Dutkowski, Stone, Cummings, Shoemaker,	Atherton
	2,20		Martin, Palmer, Perry, Hartman, Brent, Nardin, Bryant Brine	y,
			Jones, Clephas	
MIXED Q	UARTET,	SENIOR DIVIS	SION	
110	2:30		Guy, Staples, Lyons, Bader	Atherton
MALE QU	JARTETS,	SENIOR DIVIS	SION	
111	2:35		Rose, Scofield, Bader, Edge #2	Atherton
112	2:40		Lyons, Tingle, Logan, Bader #1	Atherton
BARITON	E SOLO S	ENIOR DIVISI	ION	
		PIATOK DIAIO		Atherton
113	2:45		Carroll Logan	Titliorton

WARM-UP, Other section of Gymnasium GYMNASIUM Mr. Bennie Beach, Adjudicator **EVENT** TIME RATING NAME SCHOOL BATON TWIRLING SOLOS: SENIOR DIVISION 114 9:00 Mary Stuart Meriwether Ky. Home 115 9:07 Patsy Ashbaugh Old Ky. Home BATON TWIRLING ENSEMBLE, JUNIOR DIVISION 116 Flener, Edwards, Coakley Oldham County BATON TWIRLING ENSEMBLE, SENIOR DIVISION 117 Ashbaugh, Cook, Smith, Wayne Old Ky. Home 118 9:28 Clifton, Davis Oldham County SMARE DRUM SOLO, JUNIOR DIVISION 9:35 119 Jim Bloch Highland Jr. High 120 9:42 John Cooper Highland Jr. High 121 9:49 Michael Bein Highland Jr. High SNARE DRUM SOLO, SENIOR DIVISION 122 9:56 James Smith St. Xavier 123 10:03 John Kuebler St. Xavier 124 10:10 Judy Riester Shelby County 125 10:17 Willard Hines Shawnee 126 10:24 Hubert Griffin Central 127 10:31 Bill Wadsworth Manual 128 10:38 Robert Wilson Atherton 129 10:45 Robert Cox Atherton 130 10:52 Victor Sholis Atherton BASS DRUM SOLO: SENIOR DIVISION 131 10:59 Connie Carter St. Xavier DRUM ENSEMBLE, JUNIOR DIVISION 132 11:06 Jim Bloch, John Cooper Highland Jr. High 133 11:13 Jim Bloch, John Cooper Highland Jr. High DRUM ENSEMBLE, SENIOR DIVISION 134 11:20 Smith, Kuebler, Carter St. Xavier 135 11:27 #1 Ford, Gardner Manual 136 11:34 #2 Ford, Wadsworth Manual 137 11:41 Cox, Sholis Atherton 138 11:48 Wilson, Cox Atherton 139 11:55 Wilson, Cox, Sholis Atherton TIMPANI SOLO, SENIOR DIVISION 140 12:02 Kaye Smith Shelby County

ROOM 1	04 WARM-UP, 105	Bennie Beach, Adjudicator	
EVENT	TIME RATING	NAME	SCHOOL
TRUMPE	ET SOLOS, SENIOR DIV	TSION	
141	1:15	Randy Thompson	Shepherdsville
142	1:22	Robert Hublar	St. Xavier
143	1:29	Robert Estes	St. Xavier
144	1:29 1:36 1:43	Jerry Grady	St. Xavier
145	1:43	John Moore	Shawnee
146	1:50	Guy V. Jones	Shelby County
TR UMPE	T SOLOS, JUNIOR DIVI	SION	
147	1:57	Michael Cullen	St. Xavier
148	2:04	Raymond Stoll	St. Xavier
149	2:11	Bobby Cronen	Shawnee
150	2:11 2:18 2:25	Tommy Costilow	Shzwnee
151	2:25	Susie Shields	Bloomfield
152	2:32	Jim Stone	Bloomfield
BRASS (QUINTET, SENIOR DIVI	ISION	
153	2:39	#1 Waldeck, Matthews, Fischer, Topy, Sharpenstein	Manual
154	2:46	#2 Worf, Morse, Cunagin, McCoy, Goff	Manual
155	2:53	Jones, Price, Sweeney, Proctor, Fields	Shelby
BRASS (QUINTET, JUNIOR DIV	ISION	
156	3:00 Chinn, L	yon, Blanks, Stout, Farmer	Highland Jr. High
BRASS S	SEXTET AND SEPTET,	JUNIOR DIVISION	
157	307	Yussman, Chinn, Blanks, Nichols, Taylor, Jones, Evans	Highland Jr. High
BRASS S	SEXTET AND SEPTET,	SENIOR DIVISION	
158	3:14	Estes, Schuler, Prell, Halbleib, Comstock, Radamaker	St. Xavier
159	3:21	Bishop, Roth, Frieberg, Tucker, Blogstine, Shetler, Bacon	Atherton

ROOM,	AUDITORIUM WARM	Mr. Jerry Ball, Lexington, Adjudicator	
EVENT	TIME RATING	NAME	SCHOOL
CORNET	TRIOS, SENIOR DIVIS	ION	
160	9:00	Parish, Reader, Griffis	Shepherdsville
161	9:07	Worf, Wilkerson, Hardman	Manual
TRUMPE	T TRIO, JUNIOR DIVIS	ION	
162	9:14	Shields, Stone, Evans	Bloomfield
TRUMPE	T TRIOS, SENIOR DIVI	SION	
163	9:21	Langley, Armstrong, Hood	Bloomfield
164	9:28	Bishop, Freiberg, Demarree	Atherton
165	9:35	Waldeck, Wilkerson, Fischer #1	Manual
166	9:42	Hublar, Klotz, Sims	St. Xavier
167 168	9:49 9:56	Estes, Schuler, Grady Thompson, Hackett, Scroggins	St. Xavier
			Shepherdsville
	T QUARTETS, SENIOR		
169 170	10:03 10:10	Waldeck, Fischer, Wilkerson, Worf	Manual
171	10:17	Estes, Grady, Schuler, Hublar Crumbacker, Reader, Jones, Sanders	St. Xavier
	-		Shepherdsville
	JARTETS, JUNIOR AND		
172 (Jr.) 173 (Sr.)		Lyon, Albrecht, Evens, Akins Matthews, Slack, Cunagin, Loy	Highland Jr. High
110 (51.)	10:51	matthews, Stack, Cultagui, Loy	Manual
MISCELL	ANEOUS BRASS DUETS	, SENIOR DIVISION	
174	10:38	Jon Topy, Nancy Slack #2	Manual
175	10:45	James McCoy, Jon Topy	Manual
176	10:52	Tucker, Bloustine	Atherton
		BLES, SENIOR DIVISION	Ant
177	10:59	Doran, Brown, Lewis, Drye, Stephenson, Slater, Chesnut, Bishop, Tucker, Wilson	Atherton
178	11:06	Bryant, Greer, Parrott, Ransckaert, Rogers, Sidebottom, Smith, Stansbury, Vandiver, Watts	Old Ky. Home
TROMBO	NE SOLOS, JUNIOR DIV		
179	11:13	Oliver Rogers	Bloomfield
189	11:20	Danny Offutt	Bloomfield
HORN SO	LOS, JUNIOR DIVISION		
181	11:27	Kenneth Harold Albrecht	Highland Jr. High
182	11:34	Jerry Alan Lyon	Highland Jr. High
HORN SO	LOS, SENIOR DIVISION		0 1 0
183			Manual
184	11:41 11:48	Maxie Loy David Matthews	Manual
185	11:55	Nancy Slack	Manual
186	12:02	Cynthis Koshewa	Manual
CORNET	SOLO, JUNIOR DIVISIO		
	oono, jointok Divisie	NA N	
187	1:30	Don Stout	Highland Jr. High
CORNET	SOLOS, SENIOR DIVISI	ON	
188	1:37	Bruce Roth	Atherton
189 190	1:44	Ricky Fischer	Manual Manual
191	1:51 1:58	Ralph Morse	Shelbyville High
192	2:05	Larry Ellis Jerry Grady	St. Xavier

EVENT	TIME	RATING	NAME	SCHOOL
B-FLAT	BARITONE	OR EUPHON	IMU, SENIOR DIVISION	
194 195 196	2:19 2:26 2:38		Michael Halbleib Wayne Hay Thomas Heath	St. Xavier Manual Shepherdsville
E-FLAT	TUBA, BB	-FLAT TUBA	SOLOS, SENIOR DIVISION	
197 198 199 200 201	2:40 2:47 2:54 3:01 3:08		Patrick KIlroy Richard Comstock William Burton Ronald Hoffman Quentin Sharpenstein	St. Xavier St. Xavier St. Xavier Manual Manual
TROMB	ONE SOLOS	, SENIOR DI	VISION	
202 203 204	3:15 3:22 3:29		William Ray Stauffer Jon Topy Steve Stigers	Atherton Manual Shawnee

BANI	ROOM, 251	WARM-UP, J Mr. Roy Houser, Blooming	ton, Adjudicator
EVEN	T TIME	RATING NAME	SCHOOL
B-FL	AT CLARINET	SOLOS, JUNIOR DIVISION	SCHOOL
205	9:00	Carolyn Frederick	
206	9:07	Phyllis Goff	Gottschalk Jr. High Highland Jrr.High
B-FLA	AT CLARINET	SOLOS, SENIOR DIVISION	
207	9:14	Myron Kean	· · ·
208	9:21	Jacqueline Ochs	Manual
209	9:28	Billy Williams	Manual
210	9:35	Joann Wilt	Bloomfield
211	9:42	Dickie Trammell	Manual
212	9:49	Barbara Dennison	Shelby County
213	9:56	William Watkins	Manual Manual
BASSO	OON SOLOS, J	UNIOR AND SENIOR DIVISIONS	Manuel
	Jr.) 10:03	John Zurfluh	
	Sr.) 10:10	Michael Campbell	Gottschalk
-	(Sr.) 10:17	Edward Lucas	Shawnee
210 (01.) 10.11	Edward Edicas	Manual
E-FLA	T SOPRANO	CLARINET SOLO, SENIOR DIVISION	
217	10:24	Mary Stuart Meriwether	Ky. Home
MISCI	ELLANEOUS W	OODWIND TRIOS, JUNIOR AND SENIOR DIVISIO	ons
218	(Jr.) 10:31	Croan, Bates, Magruder	Shepherdsville
	(Sr.) 10:38	Bloch, Doran, Chesnut	Atherton
	(Sr.) 10:45	Wilt, Ochs, Lucas	Manual
E-FLA	T ALTO SAX	SOLOS, JUNIOR DIVISION	
221	10:52	Richard Allen	Co. Wast.
222	10:52		St. Xavier
223	11:06	Joseph Parks Judy Grayson	St. Xavier
224	11:13	Neale Russell	Gottschalk
			Bloomfield
		SOLOS, SENIOR DIVISION	
225	11:20	Merle Jacobs	Shawnee
226	11:27	Judy Epperson	Shawnee
227	11:34	Edward Humphries	St. Xavier
	T BARITONE	SAX SOLO, SENIOR DIVISION	
228	11:41	Joseph Thomas	St. Xavier
B-FLA	T TENOR SAX	SOLO, JUNIOR DIVISION & SENIOR DIVISION	
	11:48	Billy Parrish	Bloomfield
230 (8	Sr.) 11:55	Charles Cornell	Bloomfield
231 (8	Sr.) 12:02	Joe Ball	Shepherdsville
SAX Q	UARTET, SEN	IOR DIVISION	
232	1:30	Humphries, Hughes, Thomas, Hube	r St. Xavier
CLARII	NET TRIO, JU	NIOR DIVISION	
233	1:37	Alexandria, Colvin, Armstrong	Bloomfield
CLARII	NET DUETS. 1	UNIOR DIVISION	
234	1:44		Bloomfield
234A	1:51	Ockerman, Hagan	Highland Jr. High
	T.O.T.	Schmitt, Gaff	Treplitain Jr. High

ROOM :	119, WARM-UP 111	Mr. Daniel McAnich, Lexington, Adjudicator	
EVENT	TIME RATING	NAME	SCHOOL
OBOE S	OLOS, JUNIOR DIVISIO	DM	
244	9:00	Lynda Parrish	772-1-1 1 * *** 1
245	9:07	Kay Feddern	Highland Jr. High Shawnee
		·	Shawhee
	OLOS, SENIOR DIVISION		
246	9:14	John Chesnut	Atherton
247	9:21	David Shepherd	Manual
FLUTE	SOLOS, JUNIOR DIVISI	ON	
248	9:28	Mary Lafallette	Shawnee
249	9:35	Nancy Blakemore	Shelbyville
250	9:42	Fleet Frizzell	Manly Jr. High
251	9:49	Maggie Griffith	Highland Jr. High
252	9:56	Judy Matthews	Highland Jr. High
253	10:03	Donna Hoog	Gottschalk
254	10:10	Margaret Lewis	Gottschalk
255	10:17	Judy Brown	Gottschalk
FLUTE S	SOLOS, SENIOR DIVISI	ON	
256	10:24	Mary Hinkebein	Manual
257	10:31	Betty Griffith	Manual
258	10:38	Willie Mae McCormick	Central
259	10:45	Leonard Vanzant	Shawnee
PICCOL	O SOLO, SENIOR DIVIS	SION	
260	10:52	Betty Griffith	Manual
B-FLAT	SOPRANO CLARINET S	SOLOS, JUNIOR DIVISION	
261	10:59	Marvin Abroms	Highland Jr. High
26 2	11:06	Charlann Whitten	Parkland Jr. High
263	11:13	David Pitchford	Parkland Jr, High
264	11:20	Candis Healy	Parkland Jr. High
265	11:27	Richard Davis	Shawnee
B-FLAT	SOPRANO CLARINET S	SOLOS, SENIOR DIVISION	
266	11:34	Garrett Telford	Shawnee
267	11:41	Charles Campbell	Shawnee
268	11:48	Sue Richards	Shawnee
269	11:55	Doren Hess	Atherton
270	12:02	Bill Bloch	Atherton
1 500 000			
		DUETS, JUNIOR DIVISION	al 41 444
271	1:15	Dempsey, Adams	Shelbyville Highland Jr. High
272	1:22	Griffith, Matthews	nigitiand Jr. nigii
MISCEL	LANEOUS WOODWIND	DUET, SENIOR DIVISION	
273	1:29	Ochs, Wilt	Manual
MISCEL	LANEOUS WOODWIND	QUARTET, SENIOR DIVISION	
274	1:36	Trammell, Perry, Young, Young	Shelby County
MISCEL	LANEOUS WOODWIND	QUINTET, SENIOR DIVISION	
275	1:43	Griffith, Lucas, Watkins, Shepherd, Slack	Manual
FLUTE 7	FRIO, JUNIOR DIVISION		
276	1:50	Hoog, Witten, Lewis	Gottschalk

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, March 26, 1960

Gardencourt

10:30 a.m.

In Lydian Mode In Yugoslav Mode Hornpipe Bela Bartok Bela Bartok John Barrett

David Harper, pianist (Graves)

Parade of the Wooden Soldiers

Jessel

Kathy Louis, pianist (Gittli)

Merry-Go-Round

Tcherepnin

Julie Martin, pianist (White)

Concerto in G minor, Op. 25
First movement-Molto allegro con fuoco

Mendelssohn

Mary Anne Moore, pianist (Aldrich)

Steinway Piano

This is the sixteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held April 2, 1960, on Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Elizabeth Johnson, Contralto Doris Owen, Piano

Gardencourt
March 27, 1960
4:00 p.m.

I

- Per pièta Stradella Have pity, my beloved. Return now to me.
- Nel cor più non mi sento Paisiello Love, you are the cause of all my torment. Have pity, before you drive me to despair.
- Che fiero costume Legrenzi Cupid, without compassion, forces me to adore him The more I follow, the more elusive he is.
- Danza, danza, fanciulla gentile Durante Dance, O maiden gay, to the song that I sing.

TT

INTERMISSION

III

- Proses Lyriques Debussy
 - De Rêve Night has the sweetness of women, and the trees sigh and dream in the pale moonlight.
 - De Grêve The restless waves dash like silly schoolgirls on the shore, but the moon with pity calms the turbulence of nature.
 - De Fleurs Weariness, tormentingly green, fills the hothouse of despair, where flowers imprison my heart.
 - De Soir On Sunday, children play, railroad stations are crowded, trains hurry across the countryside. On Sunday, in quiet dreaming, the Virgin drops frail petals of sleep, with pity for sad hearts.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Cardencourt 1:00 P.M. March 31, 1960 PROGRAM If Music be the Food of Love Henry Purcell In quelle trine morbide (from "Manon Lescaut") . Puccini Linda Owen, soprano (Nossaman) Mary Helen Romine, piano The Quiet City Aaron Copland Patrick McGuffey, trumpet (Raper) Assisted by Philip Noer Gwyn Mills Kristine Beck Marion Korda Betty Dowell Paul Wallace Bobbeye Ossman Brooke Hicks Ernest Threlkeld

Steinway piano

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

DON PASQUALE

by

DONIZETTI

(Sung In English)

Produced and Directed by

MORITZ BOMHARD

with members of

THE LOUISVILLE ORCHESTRA

Columbia Auditorium

March 31 and April 1, 1960

8:30 P.M.

THE STORY OF DON PASQUALE

Act I. The elderly bachelor Don Pasquale wishes to marry in order to punish his rebellious nephew, Ernesto, by providing himself with an heir. Dr. Malatesta, calling on his old crony, suggests as a bride, his own beautiful sister. Delighted, Pasquale tells Malatesta to arrange a meeting at once, remarking that he feels younger already. Ernesto comes in and is crushed by the news; with his inheritance cut off, he must also give up his dream of happiness with his beloved, the young widow, Norina.

Norina receives Ernesto's note of farewell in her boudoir. Depressed by the news, she is cheered by Dr. Malatesta, who arrives with a plan that she impersonate his sister, marry Pasquale in a mock ceremony, and drive him to such desperation that he will be at her mercy. Norina is delighted by the plot and declares her readiness to play to the hilt her role of a conventbred country girl.

Act II. In Pasquale's luxurious living-room, Ernesto bewails the prospective loss of his beloved, resolving to seek solace in some distant land. When he has left, Malatesta introduces a timid Norina to the eager old man, who is instantly captivated. Although Ernesto breaks in upon the wedding ceremony, which follows, he is quickly apprised of the plot and remains as a witness. No sooner has the notary sealed the marriage and Pasquale bequeathed his fortune to his bride, than Norina turns from her demure role to an extravagant hussy. In vain Pasquale protests his fate, while the others delight in the success of their ruse.

Act III. Pasquale is horrified by the bills of his "wife," which he examines as she leaves for the theatre, and is shocked to find a letter setting a rendezvous for her in the garden with some unknown suitor. The servants exclaim in his absence about the new confusion in the house. Meanwhile Malatesta and Ernesto plan to get Pasquale to the rendezvous which the young man has arranged with Norina. The suspicious and exasperated Pasquale agrees to accompany the doctor to the garden.

In the moonlit garden, Ernesto serenades Norina. She responds in a rapturous duet, which is interrupted by the arrival of Malatesta and Pasquale—too late, however, to catch the young man. The doctor now plays a new trick. He announces that Ernesto is about to introduce his own bride, Norina, into the house. Pasquale's "wife," pretending to be outraged, threatens to leave, at which the old gentleman is so overjoyed that he consents to let the young couple marry with a handsome dowry. At once Malatesta gives away the secret. After a moment's bewilderment, Pasquale gives Norina and Ernesto his blessing and joins the doctor in observing that marriage is not for an old man.

CAST

Norina, a young widow	Audrey Nossaman
Don Pasquale, an old bachelor	William Beck (guest)
Dr. Malatesta, a physician	Richard Dales
Ernesto, Pasquale's nephew	Richard Lohr
Notary	Michael Wilson

Valets-Chambermaids-Dressmakers

Conductor, Stage Director Moritz Bomhard
Production Manager Marion Gilliam
Designs Moritz Bomhard
Costumes executed by Delores Schaeffer

Assistants:

The action takes place in Rome, early in the nineteenth century.

Act I. Scene 1. Don Pasquale's Living Boom.
Some 2. Noring's Boudoir.

Act II. Don Pasquales Living Boom.

Act III. Scene I. Don Pasquale's Living Room. Scene 2. Don Pasquale's Ganden.

Informisations between all acts

Course countery of Shaddelon's

Chambellers country of Sewart's

Copy of Devid's Madame Rocamier countery of Bonnie Bonniell

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, April 2, 1960

Gardencourt

10:30 a.m.

Three German Dances

Susan Wittmack, pianist (D. Owen)

Invention in D minor

Constance Cogswell, pianist (D. Owen)

Invention in C minor

George Joseph Jr., pianist (D. Owen)

Invention in A minor

Susan Major, pianist (D. Owen)

Invention in E minor

Bach

Bonnie Adams, pianist (D. Owen)

Steinway Piano

بهديد

This is the seventeenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held April 9, 1960, on Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

PAUL KLING, Violinist BENJAMIN OWEN, Pianist

Gardencourt

8:30 p.m.

APRIL 3, 1960 March 11, 1960

PROGRAM

I

II

INTERMISSION

III

IV

Un poco presto e con sentimento Presto agitato

STEINWAY PIANO

Announcements: March 13, 4:00 p.m., Francis Hopper, organist, second concert in Bach Series, Gardencourt.

March 19, 8:30 p.m., Sherree Owens, soprano, Gardencourt.

March 25, 8:30 p.m., Louisville String Quartet, Columbia Auditorium.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	April 7, 1960
	PROGRAM	
Sonata for Trombo	ne and Piano	. G. F. McKay
Allegro Modera	to	
10	Tom Trueblood, trombone (Lyon) Gayle Mills, piano	6
In the Fields .		. John Duke
Non so piu (from	"Marriage of Figaro")	Mozart
	Toni Booker, mezzo soprano (Nossaman) Ann Gilligan, piano	
7 Chorale Variati	ons on "O Sacred Head, Now Wounded," .	. Johann Pachelbel
	Tiffany Ade, organ (Hopper)	
Mazurka, A minor,		Chopin
	Yvonne Driskell, piano (B. Owen)	

Here & There

Beverly Gaillard, after serving with the American Red Cross and the U. S. Army in recreational capacities in Europe and the Far East from 1945, returned to San Francisco in January, 1959, to assume the position of Entertainment Director for the Sixth U. S. Army, Presidio of San Francisco, whose territory encompasses the eight western states. Her unit provides music and dramatic entertainment for soldiers and by various armed force and civilian personnel. Among the most interesting things connected with Beverly's work is the talent for shows that end in an annual TV Army Show, which has been the Ed Sullivan Show in the past, and to form a world touring soldier show which travels for nine months. Beverly recently visited with Dorothy Clay Lewis ('41), now Mrs. William Toth and the mother of two sons in Santa Ana, California.

Patsy (Bass) Vaughan is now living in Boston, where Navy husband Ed is stationed....Marian Frederick (Mrs. Ed Smith) is now living in Shreveport, Louisiana. A daughter, Carol Michel, was born to her on January 30....John Corbett and Ellen McGlon, one of the many Music School romances that continued, now have a son, Michael Christopher, born January 28....Mary Ann Stabile is making quite a name for herself as a singer, the latest being winning of second place in the Metropolitan Opera auditions....Marilyn Novak (now Mrs. S. T. Dugan) is living at 1116 North Weber, Apt. 2, Colorado Springs, Colorado.

Ben Johnson seems to have decided that musical therapy is not enough, so he is now in Medical School. I wonder how much of that decision was due to seeing the medical bills for his five children'....Jim Smart came home for a week's vacation in January from his work in the Library of Congress....Bob French and Ruth Scott were married January 30th....Gedeão Martins is director of "Orquestra de Concertos da Universidade du Parana," a federal university in Curitiba. He is full time as orchestra conductor and doing some private violin teaching....Karl and Marie Kroeger became the parents of a baby boy on January 7, Paul Edmund.... Seoung Lee Chun Wilson is now living in California....Mary Catherine Smith and Joe Klan, director of orchestras and choruses at Atherton High, were recently married.

A Christmas card from Gunnar Johannsen reminded us that Gunnar is clarinetist and arranger for the Ground Forces Band, one of the better and larger service bands. The Washington alumni should get together, for there are enough of them there now....Heather Hannam (now Mrs. J. E. Berkley) is playing this season in the Cleveland Women's Symphony and plans for increased activity in the musical field this coming fall....Charme Riesley, back from a year on Fulbright, is teaching locally and singing in the Kentucky Opera Association.

No news is bad news

when you're printing a paper like this one. Let's have the latest news from YOU!

school of music ALUMNI NEWS

April - 1960



Brass Notes

More brass music has been made around here this year than in any preceding year in a good while. To add to the increase in students there have also been several brass ensembles organized besides the regular brass ensemble class. Some of these expect to take part in a brass recital in May. With, among other things, nine trumpet majors and five trombone majors we can, to say the least, make Gardencourt heard from! Incidentally, add in the woodwind majors and, believe it or not, the longest exam period last semester was devoted to the wind exams—longer than piano, which has always led in the past. Keep 'em coming!

Faculty Doings

Former Dean Dwight Anderson has left his busy piano teaching schedule for this semester and summer and gone to Taxco, Mexico. He will return in September after being host to a good many visitors from here. Mr. Bomhard is leaving his duties here as Director of Operas for one year in order to conduct at the Hamburg Opera House. The directors of K.O.A. are working hard trying to find a temporary replacement. The last issue of the News gave details of the European trip Dr. Dahlin is directing this summer. The Choral Union will not only have a trip but will sing music in the places for which it was written. Dr. Hopper is also heading across the Atlantic this coming summer for a few weeks in England. The Owens are also going in that direction. At present they are working on a two-piano recital to be given for the McDowell Club soon. Mr. Lyon has been judging and giving brass clinics lately, the last of the latter being at Austin Peay State College in Tennessee. Mr. Laney is planning to summer in Bloomington to finish up his Ph.D. dissertation and degree. Good news for Mr. Raper came with the signing of Mr. Robert Griffith, of Manual High School, to direct the marching band next year.

Student Recitals

The following special student recitals have been given this year:

Grace Wieck, Soprano, Feb. 21. Mary Treitz, Soprano (Sr.), Feb. 27.

Music of Karl Kroeger by faculty, students, and guests, Feb. 28.

Sherree Owens, Soprano (Sr.), March 19.

The following ones are still to come:

Annette Offutt, Soprano (Sr.), April 9.

Brenda Brooks, Soprano (Sr.) and Yvonne Driskell, Piano (Sr.), April 23.

Carole Gittli, Organ (Sr.), and William Harpe, Piano (Sr.), May 3.

Bernard Sanchez, Trumpet (Graduate), May 6.

All of those on Sunday and the one on April 23 are at 4:00 p.m., the others at 8:30 p.m. and all are at Gardencourt. You are cordially invited to attend.

You are also invited to the next University Orchestra Concert on May 29, and to the University Band Concert, the date of which will be given later.

Next Year's Frosh

Word comes from the office that applications for next year are up again and that those who have already appeared for their entrance examinations indicate a high quality of students for the freshman class this fall. If you know of any who are interested in entering this fall, have them contact the office at once.



This year a new plan for the Contemporary Music Festival is being tried, having it on three Sunday afternoons spread over a month. The dates are: April 24, May 8, and May 15. If you live near Louisville, check the programs as they appear in the Sunday paper, and come visit with us.

Scholarship Concert

The University Women's Club is sponsoring the ticket sale for a concert by the Louisville Quartet, the proceeds to go to the Scholarship Fund at our school. With another increase in tuition being forced upon the administration by mounting costs, it is exceedingly important that we find new sources of money for the Scholarship Fund in order that deserving students may study. The program, to be given on March 25 in Columbia Auditorium (probably before you receive this), will introduce the quartet with its present make-up for the first time. The quartet consists of Paul Kling and Richard Skerlon, violinists (both new this year), Virginia Schneider, viola, and Grace Whitney, cello. All are members of our faculty and the quartet is "in residence" here at the School.

AAA AAA AAA AAA

A 3-cent investment

in a postcard will assure your latest doings being read by our tremendous circulation of discriminating people. Where else can you get a bargain like that?



S of M Hosts Festivals

Though the administration of the State Music Festivals has changed in so far as the K.M.E.A. is now running the contest in place of the state university, we are again hosts to the Louisville area division of that contest. The dates are: Solos and ensembles (except piano), March 26; piano solos and ensembles, April 8; bands, orchestras, and choruses, May 14. Dean Whitney is local manager of the festivals, Doris Owen is managing the piano festival, a good many faculty and students will help, and the greatest bulk of the work will be capably handled by Clarita Baumgarten, Administrative Assistant.

WOODEN it be loverly

to hear from YOU? Ed.



ALPHA EPSILON DELTA FRATERNITY

presents

THE UNIVERSITY OF LOUISVILLE BAND

in a concert of contemporary music

Carl Seale, conducting



Friday, April 8 12:00 Noon Bigelow Hall, University of Louisville

PROGRAM

"Canto Yoruba shows the attraction I felt for the wild and rhythmically intoxicating music of Negroes in Cuba who proudly claim descent from the Yoruba tribes of West Africa. The religious practices of the 'initiated' are countless, but nearly all of them include an invocation to the ancestral dieties, in the form of ritual dances and magic songs. In all of these ceremonies the drum is the sacred instrument. The chants and rhythms of these Afro-Cuban rituals form the basis of the present composition. The work is, however, not a reproduction of these, but is wholly the personal impression of the composer."

-Pedro 'Sanjuan

"My Chorale and Dance for Concert Band was written in February and March, 1958, for the Eastern High School Band of Middletown, Ky. Its single movement is divided into two contrasting sections: the Chorale, slow and somewhat sombre in tempo and mood, featuring the antiphonal contrasts of various instrumental groups; and the Dance, a gay, fast rondo of much rhythmic vitality and drive. The Chorale and Dance received its first performance at Mississippi Southern College on March 12 of this year, This reading will be its second performance."

-Karl Kroeger

Theme and Variations, Op. 43a......Arnold Schonberg

This work is, as far as we know, the only music written for band by this renowned composer. Schönberg, the founder of the twentieth century technique of composing with twelve tones, abandoned this revolutionary means of composition for a short while just before his death in 1944 to write several pieces in a more tonal style, of which this is one. Theme and Variations, Op. 43a was composed in 1943. Today it will be performed for the first time in Louisville.

"There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

"I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious or dramatic entry to the great metropolis."

-William 'Schuman

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

KENTUCKY STATE MUSIC COMPETITION FESTIVAL (Louisville Area)

PIANO SOLOS and ENSEMBLES

Friday, April 8, 1960

Gardencourt

Sponsored by

THE KENTUCKY MUSIC TEACHER'S ASSOCIATION

Doris Owen, Manager of Festival

RECITAL ROOM, GARDENCOURT, FIRST FLOOR (Pre-performance practice room- Mr. Owen's Studio, second floor)

Adjudicator: Mr. Maurice Hinson, Southern Baptist Theological Seminary

PIANO SOLO: SENIOR

Event	Time	Rating	Name		Schoo	
7	9:00 a.m.		Mary Louise Eye	Assu	umptio	n High
2	9:07½		Marilyn Miller	11		Ħ
3	9:15		Myra Carlson	5	Shawne	e High
1.	9:22 ¹ / ₂		Bob Smith	ρΉ	herto	n High
4	9:30		Eileen Coons			cademy
6	9:37 2		Ann Biller	11		11
7	9:45		Mary Pauline Hubbuch	11		12
0			Carole Strohbeck	11		11
0	9:52½		Robert Schweitzer	St.	Xavie	r High
9	10:00			Kentucky		
10	10:07½		Carole Maas	Remote Ky	1101110	11
11	10:15		Wendy Schroeder	Ú	11	11
12	$10:22\frac{1}{2}$		Linda Long	17	19	11
13	10:30	-	Priscilla Rhodes			
14	10:37½		Mary Simpson			e High
15	10:45		Faye Thomas			e High
16	10:52 ¹		David Bryant Old Ke	entucky Hor	ne, Bar	dstown
				\		

(A fifteen minute recess at this time)

17 18	11:15 11:22½	Bunty Adams Cecilia Sams	Shelbyville Hi	igh "
19	11:30	Nancy Rogers	Bloomfield Hi	igh
20	11:37불	 Phyllis Hewitt	Bardstown Hi	igh
21	11:45	 Betty Alexander	Bloomfield Hi	igh
22	11:52½	Peggy Shannon	Shelbyville Hi	igh
23	12:00 p.m.	 Patty Crawford	11 1	11
24	12:07 =	 David Hackworth	11	rt .
25	12:15	Joyce Cornell	Bloomfield Hi	igh

PIANO CONCERTO, SENIOR

26	12:22 ¹ / ₂	Cecilia Sams	Shelbyville High
	(Please rate	David Hackworth, acc	.) "

MR. GRAVES' STUDIO, GARDENCOURT, SECOND FLOOR
(Pre-performance practice room, Miss Aldrich's Studio, second floor)
Adjudicator: Miss Elizabeth Johnson

PIANO SOLO, JUNIOR

Event 28 29 30 31 32 33 34 35 36 37 38 39	Time 9:00 a.m. 9:07½ 9:15 9:22½ 9:30 9:37½ 9:45 9:52½ 10:00 10:07½ 10:15 10:22½	Rating	Name Laurie Van Roenn Pat Brudy Zelda Lipschutz Linda Laufenburg Bobby Reynolds Linda Kemper Barbara Cook Patty Cheshire Janice Estes Cecil Scearce Suzanne Long Claudette Hulette	Highl " " "	Home Sch	igh " " ool ool
PIANO DUET,	JUNIOR					
40 41 42 43	10:30 10:37½ 10:45 10:52½		Kay Baxter & Patty Ch Betty Stevens & Deann Joel Sonnheim & Harry Linda Kemper & Barbar	a McClain " Sonnheim She a Cook K		11
		A fifte e n	minute recess at thi	s time)		
PIANO DUO,	JUNIOR					
44	11:15		Cecil Scearce & Day A	nn Doak Shel	oyville H	igh
PIANO DUET,	SENIOR					
45 46 47 48	11:22½ 11:30 11:37½ 11:45		Linda Long & Wendy Sc Linda Long & Mollie W Carole Ann Maas & Wend Barbara & Faye Thomas	hitelaw y Schroeder	entucky H " " rsville H	11 11
PIANO DUO,	SENIOR					
49 50 51 52 53 54	11:57½ 12:00 p.m. 12:07½ 12:15 12:22½ 12:30		Cecilia Sams & Bunty Linda Long & Wendy Sc Linda Long & Mollie W Mollie Whitelaw & Wen Wendy Schroeder & Car Jane Vaughan & Charlo	chroeder K Mitelaw dy Schroeder Pole Maas tte McAlliste	byville H entucky H " " " r elbyville	ome

ANNOUNCEMENTS

The pre-performance practice rooms are reserved for the period before your performance. Be sure to check with the door-keeper before going to your practice room.

ENROLLMENT INCREASES

The enrollment of the School of Music is decidedly on the increase, with figures up again for the second straight year. Not only are there more students, but they are more diversified in geography and in their choice of major.

The undergraduate enrollment this fall is up by more than 20%, while the graduate department is exactly the same as last year. The students come not only from Kentucky, but from as wide-spread places as New York, Delaware, North Carolina, Utah, Ohio, Indiana, and the Belgian Congo.

As our alumni go about their lives in many places, we hope that they will help us increase the geographic range of our school by telling the good news of its achievements.

SCHOLARSHIP AUDITIONS ANNOUNCED

The annual scholarship auditions are scheduled for March 12th, 1960. Alumni members who have students eligible for entrance and scholarship are asked to notify the School of Music Office, or have the students write directly to the School for information and applications.

WILLIAMS IS HUMPHREY SCHOLAR

Willa Fae Williams (B, M, '57, M, M, '58) is another alumna to win a coveted scholarship. She was awarded the "Humphrey Centenary Scholarship" for two years of graduate study at Oxford University, England. Miss Williams will be working for the next two years on a Ph.D. in musicology.

UNIVERSITY ORCHESTRA PLANS

The University Symphony presented its first program of the 1959-60 season in Columbia Auditorium on Nov. 22, under the direction of its conductor, Dr. Walter Dahlin. All are invited to the next concert on Feb. 26, 8:00 p.m.

SCHOOL OF MUSIC ALUMNI NEWS

Ernest Lyon, Editor

GOOD CHANCES TO GET TOGETHER

Our orchestra, chorus, and band concerts, and the many recitals given in the evenings and on Sunday afternoon are fine chances for our alumni to keep in touch with each other when in this area. If you have not received a copy of the schedule of concerts, notify the Office of the School of Music.

BIG TRIP PLANNED -- WANNA GO?

The University Choral Union is sponsoring a European Tour during the summer of 1960. The dates are July 24 - Aug. 29, via KLM flights from New York and return. The LOW, LOW price of \$876.00 includes transportation, lodging (in good hotels), meals, and tickets to performances at the music festivals in Salzburg, Venice, Lucerne, and Edinburgh. Also included are all guide and admission fees plus tickets to a Shakespearean drama in Stratford-on-Avon, and the Oberammergau Passion Play. Singing members of the party will record Mozart in Salzburg, Gabrieli in Venice, and Bach in Germany. Complete information is available by writing UNIVERSITY CHORAL UNION, Box 65, University of Louisville, Louisville 8, Kentucky

UNIVERSITY CHOIR

The University Choir had a busy schedule of concerts during the last few months, and has planned its second annual tour beginning on Ian. 25, 1960. It will sing 12 concerts in three states, with appearances booked for Corydon and New Albany, Indiana; Nashville, Tenn.; and Louisville, Lexington, Owensboro, Bowling Green, and Frankfort, Ky. If you would like detailed information concerning the appearances of the University Choir while on tour, please drop a card to UNIVERSITY CHOIR, Box 65, University of Louisville, Louisville 8, Kentucky.

from her studies abroad. William Sloane is working toward certification. Cloyd Stratton is due for Army discharge. Harry Rinehart is the proud papa of a little boy born in Oct. Harry is teaching this year in Medora, Ind. Karen Lynn Gienow gladdened the life of Judy Rule Gienow this past summer. Barbara and Bobby Below had an addition to their family in Aug., but that is all the detail I have. Margie Stone and Jean Bastian each visited their homes during the Christmas holidays.

FACULTY NEWS

Evelyn Aldrich and Marion Korda flew to Chicago during the Thanksgiving holidays where they enjoyed much of the musical life of the big city. Greetings were sent to all by Sidney and Terry Harth. Dwight Anderson is preparing for his sabbatical leave trip which will begin around Feb. 1. Grant Graves returns to his studio on Feb. 1 after a one semester sabbatical. Benjamin and Doris Owen are planning a European trip for next summer.

Word comes occasionally from Warren Babb, who is still at the University of Washington in Seattle. He has been spending much time in recent months writing. Lenoi Almand is enjoying Florida life, while teaching full-time at Stetson University in DeLand.

NEW SCHLICKER ORGAN INSTALLED

The School of Music and Dr. Francis Hopper, Head of the Organ Department, are proud of the new classic-type organ delivered just in time to be considered a Christmas present. During the course of three school years Dr. Hopper will play the entire organ works of Bach. The concert series will begin Feb. 14, 4:00 p.m. at Gardencourt.

WOODWIND QUINTET PLANS

The U. of L. Student Woodwind Quintet, now in its second year, is engaged in an active schedule of appearances throughout the Louisville area. The quintet is under the direction of Miss Marjorie Jackson, Associate Professor in the School, and oboist with The Louisville Orchestra and the Chautauqua Symphony.

THE RUSSIANS INVADE GARDENCOURT

You have probably heard all about it by now, but Gardencourt was in quite a "dither" when invaded by Shostakovich and other visiting Russian composers. Your Alma Mater was one of only half-a-dozen colleges visited during their tour of the U.S. The two principal items for their entertainment were a luncheon, at which former-Dean Anderson spoke, and a student recital by pupils of all ages; the majority of the numbers being by the visiting composers.

STUDENT GOVERNMENT

Officers of the Music School Student Council, which were elected in September, are President, Carol Weiss; Vice-President, Grace Wieck; Secretary, Mary Helen Romine; and Treasurer, Ruth Hilton. Other members include two persons elected from each class as representatives.

The main project of the Student Council is the Harvest Moon Festival, which is given each year by the Music School for the entire campus. Students have their choice of dancing in the recital hall or square dancing in the courtyard. The evening is climaxed with a huge bonfire. Nearly 600 persons attended the Festival this year.

MTNA CONVENTION

Louisville will be host to the Third Biennial Convention of the Southern Division of the MUSIC TEACHERS NATIONAL ASSOCIATION, Feb. 9 - 12, 1960.

There will be many attractive events, and the School of Music will take a prominent role. The University Band under Leon Raper, and the University Choir under Walter Dahlin will give a joint concert. Benjamin and Doris Owen and Leon and Mary Raper will be heard in recital. The Louisville Orchestra and the Kentucky Opera Association will both give special performances for the membership.

We do hope that this will be an occasion that will bring out-of-town alumni back to our campus where we can welcome them, and that alumni living in Louisville and vicinity will attend as many of the events as possible.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, April 9, 1960

Gardencourt

10:30 a.m.

Little Tarantelle

MacLachlan

Vicki Riley, pianist (Aldrich)

Sam the Sailor Neighborhood Parade Skating on the Pond

Francis Clark Francis Clark Francis Clark

Riley Edwards, pianist (Green)

Elfin Pranks Jet Planes Minstrel Show Francis Clark Francis Clark Francis Clark

Ginger Edwards, pianist (Green)

Spooks Hopscotch

Francis Clark Francis Clark

Maribeth Sproles, pianist (Green)

Minuet in G Havin' Fun Bach

Siegmeister

Kathy Lyon, pianist (Wagner)

Valses Sentimentales, Op. 50, Nos. 1, 2, 3, 4

Schubert

Carol Hargan, pianist (D. Owen)

Allegro, K 3 A Gay Little Story Street Games

Mozart Kabalevsky Siegmeister

Timothy Ascolese, pianist (Wagner)

Minuet

Bach

Lowell Williams, pianist (McMahon)

Quadrille

Haydn

Mary Lusky, pianist (White)

Violin Concerto in G minor 2nd movement, Adagio

Max Bruch

Twen Acton reclinist (Kling)



Virginal, H. Ruckers, Antwerpen 1610 (Händelhaus Halle a. d. Saale)

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC presents

THE FIFTEEN TWO-PART INVENTIONS OF BACH performed by pupils of

DORIS OWEN

April 9, 1960

Gardencourt

PROGRAM

C major Graeme Gilmore

C minor George Joseph, Jr.

D major Betsy Updegraff

D minor Constance Cogswell

Eb major David Doran

E major Patricia Kirkham

E minor Bonnie Adams

F major LaVerne Shelton

F minor LaVerne Shelton

G major Gregory Coin

G minor Priscilla Rhodes

A major Wilma Richlin

A minor Susan Major

Bb major Bonnie Adams

B minor Graeme Gilmore

After a short intermission, the same inventions will be performed on the

Clavichord by

Doris Owen



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

ANNETTE OFFUTT, Soprano (pupil of Audrey Nossaman)

Sandra Harris, Pianist

April 9, 1960

Gardencourt

8:30 p.m.

PROGRAM

T

Alma M	lia .				 		 Handel
Danza,	danza	fanciı	ılla ge	ntile	 	•	 Durante

II

Aria: A Non Credea, from "La Sonnombulla". . Bellini

III

Das Ver	lassen	Magd:	lein .	4					 *	W 011
Er Ist's		e + +	4 8 1		* *	. 4	ė e		 	Wolf
Auf ein	altes	Bild.	4 8		÷			* *	 	Wolf
Elfenlie									 4	Wolf

Nuit d'etoil	es.					 ٠		,	,	,	٠	+	Debussy
En Sourdine						*			,	7	,	•	Debussy
Ballade des	femr	nes	de	Рa	ris		1 1						Debussy

37

Music I Heard With You	Nordoff
Serenade	Nordoff
Nuvoletta	Barber
Monks and Raisins	Barber

Spiegel der Organisaler von Organisten allen Susken von kindt fo Orgal stade von macht krisen hadmingken den de Bestraum prin von Kristlander Worske Amerika Officien Officialisanschen Organiste antich verfaller von Kristlicher Parkerlicher matestar soner täblicher Erferybig von krynadig ausgewicht von ausgangt.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Francis Hopper, Organist

in

Three Programs of the Organ Music of Johann Sebastian Bach On the newly acquired classic-type Schlicker Organ

Gardencourt, Sunday afternoons at 4:00 p.m.

February 7

March 13

April 10

PROGRAM

BWV*
Fantasia and Fugue in A Minor561
Chorale Prelude, Valet will ich dir geben
("Farewell I gladly bid thee")736
The English hymn for Palm Sunday, "All Glory, Laud, and Honor"
Sonata V in C Major529
Allegro Largo Allegro
Interval
Chorale Variations, "O Gott, du frommer Gott"
Two Chorale Preludes,
1. Christ lag in Todesbanden (Cantus Firmus in Alto)695 ("Christ lay in bonds of death")
2. Christ lag in Todesbanden (Fantasia)718
Concerto I in G Major (After a concerto by Johann
Ernst von Sachsen-Weimar)592
Allegro Grave
Presto

^{*} Numbers refer to Schmieder's Thematic Catalog of Bach's Works

"The articulate tones of the classic organ fall on the ear as a revelation. Study of these sounds leads to the realization of principles which have vital meaning for us in the making of organs and the playing of organ music today. In a booklet published in 1906, Albert Schweitzer discusses several basic principles which "will determine the action of an organ and the quality of its tone." It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half century ago.

The genius of the organ is for the performance of polyphonic music. But whether that music be the exhilarating fabric of a Bach fugue, the romantic polyphony of Reubke, Rheinberger, Franck, or the modern writing of Hindemith, it will sound at its best in the musical terms of the classic organ. That a Stradivarius is excellent for the whole range of violin literature should surprise us no more. On hearing the best of romantic and modern compositions played in the slightly fastidious tones of the classic organ one is no longer bemused by the idea that the organ needs a variety of essentially cinema sounds under the guise of romantic voices.

The organ must be placed "high and free" as Schweitzer puts it, the purpose being not to produce more volume but to allow clear and articulate voicing of pipes.

If there is one thread that runs right through many distinguished instruments, it is the articulate, buoyant and musical character of tone gained from unnicked pipes. Such pipe speech affords expressiveness and conviction in a phrase. A legato phrase is clearly articulated, not a crawling smear. Quite absent is the spongy pipe speech, the oozing into sound so typical of our organs, and so unmusical. Instead, the instant of attack, in many ways the exciting part of a musical tone, parallels the natural accent of wind instruments. A consonant of articulation launches the vowel of sound. In their successive beginnings, sounds challenge the ear, and the ensuing continuity of tone takes on added texture and character. Just listen for yourself!"

TUESDAY EVENING, APRIL 12, 8:15 P.M. FREEDOM HALL

Final Free Pop Concert

by

THE LOUISVILLE ORCHESTRA

Robert Whitney, Conductor

Plan now to attend this concert made possible by a grant from the Music Performance Trust Funds of the Recording Industries obtained with the cooperation of American Federation of Musicians, Local No. 11.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 p.m.	April 21, 1960
	PROGRAM	
Suite in F Major . Andante comodo Allegro vigoloso Larghetto e me	sto Tom Giles, Trumpet (Raper) Jo Ann Baxter, Piano	Lloyd Webber
Nocturne in B Major,	Op. 32, No. 1	. Chopin
Echo Fantasia ·	Frances Carper, Organ (Hopper)	Jan Sweelinck
Trumpet Voluntary	William Wich, Trumpet (Raper) Jo Ann Baxter, Piano	. Purcell
Lasciatemi morire Die Krahe	Naymond Thomas, Bass-baritone (Smith) Gayle Mills, Piano	. Monteverdi . Schubert
Chanson Variations Song of Black Leaves	Carol, Weiss, Piano (B. Owen	. John Dennes . John Dennes . John Dennes

Steinway piano

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents in recital

Brenda Brooks, soprano (pupil of Audrey Nossaman)

and

Yvonne Driskell, pianist (pupil of Benjamin Owen)

with

Carol Weiss, accompanist

April 23, 1960

Gardencourt

PROGRAM

I

Prelude & Fugue in F-sharp minor (WTC, Book I) Bach
Sonata in G
п
Drei Phantasiestucke, Op. 111
Miss Driskell
III
Sento nel core Scarlatti
Rugiadose, odorose Scarlatti
Porgi, amor, qualche ristoro Mozart (from "The Marriage of Figaro")
IV
J'ai pleure en reve George Hue
A des Oiseaux George Hue
Chanson d'Avril Bizet
Ouvre ton Coeur Bizet

INTERMISSION

V

Bagatelles, Op. 6, Nos. 2, 6, 11	Bartok
Nocturne, Op. 9, No. 1	Chopin
Mazurka, Op. 17, No. 4	Chopin
Grande Valse Brillante, Op. 18	Chopin

Miss Driskell

VI

Mary's	Gii	ft					•			•		. Richard Bales
Prairie	W a	te	r s						•			Everett Helm
Fog												Roy Harris
Deboral	1.											Gene Bone & Howard Fenton

Mrs. Brooks

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL Saturday, April 23, 1960

Gardencourt

10:30 a.m.

The Hurdy-Gurdy Twinkle Twinkle Little Star Bernice Frost Traditional

Chester Irvin, piano (Spalding)

Spooks Hopscotch Frances Clark Frances Clark

Maribeth Sproles, piano (Green)

Andante

Tschaikowsky - Ambrosio

Judy Shapiro, violin (Schneider)

accompanist, Graeme Gilmore (D. Owen)

Pop Goes The Weasel Merry-Go-Round American

Bernice Frost

Dickie Bloom, piano (Spalding)

Folk Dance At The Circus Tansman

Bernice Frost

Susan Buschemeyer, piano (Spalding)

Green Beds

Folk-Song (Arranged by John Jacob Wiles)

David and Richard Hays, two pianos (Graves)

The Mechanical Doll

Dmitri Shostakovich

David Hays, piano (Graves)

Country Dance

James Hook

Richard Hays, piano (Graves)

Allegro

Marcello

Virginia Ritter, viola (Schneider)

Ecossaises

Beethoven

Bonnie Kraus, piano (Green)

Quartet, Opus 17, No. 2

Haydn

Moderato

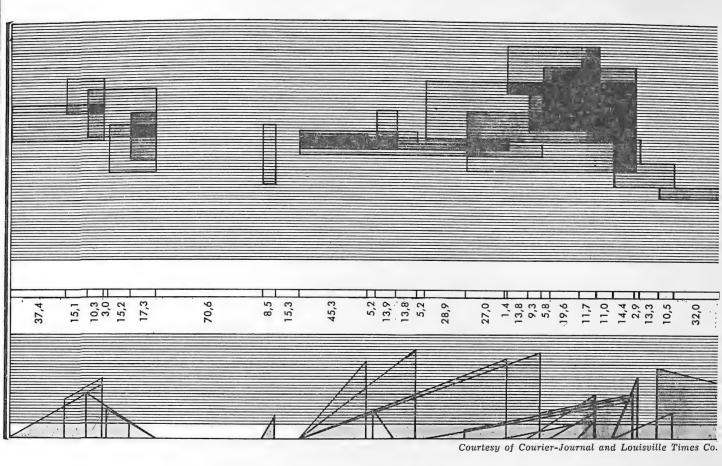
Menuetto: Allegretto

Adagio

Allegro di molto

Iran Acton) violins Jerry Quiggins) Mary Ann Drye, viola

Susan Stephenson, 'cello (Ensemble Class Mr. Kling)



THE SCHOOL OF MUSIC

OF THE

University of Louisville

presents

THE FOURTEENTH FESTIVAL OF CONTEMPORARY MUSIC

Gardencourt, Sunday Afternoons at Four

APRIL 24, MAY 8, MAY 15 1960

(Please bring this program with you to the remaining concerts.)

APRIL 24, 1960

PROGRAM

Präamblen und Interludien (1954)	Hermann	Schroede	er
	(1904-)
Maestoso	·		
Moderato Andante			
Vivace			
Andantino			
Allegro			
Allegretto con moto			
Vivo			
Francis Hopper, organ			
Sonata for Harp (1939)	Paul	Hindem	ith
		(1895-)
Mässig schnell		(1000-	,
Lebhaft			
Sehr langsam			
Taka Kling			
INTERMISSION			
Toccata for Percussion Instruments (1942)	Ca	rlos Cha	vez
Allegro guisto		(1899-)
Largo			
Tempo di marcia			
Harold Bacon	Carl Seale		
Rudy Beavin	Victor Sholis		
Robert Cox	Robert Wilson		
Terry Hulick, conducto	or		
Theme and Variations for Wind Band, Op. 43	a (1943) <i>Arnolo</i>	d Schönl	berg
•		(1874-19	

University of Louisville Wind Ensemble

Carl Seale, conductor

MAY 8, 1960

PROGRAM

Concert Piece for Violin and Piano (1957)Fred Fox (1923-) Adagio non lento Allegro Paul Kling and Doris Owen Musique concrête and Electronic Music Discussion and demonstration by Moritz Bomhard INTERMISSION Piano Sonata (1959)John Dennes (1939-) Prologue Sonata - Variations Epilogue Benjamin Owen Quintet for French Horn and String Quartet (1952) Bernhard Heiden) (1910-Molto moderato - Allegretto Vivace Andantino Allegro Dudley Howe and the Louisville Quartet: Paul Kling and Richard Skerlong, violins; Virginia Schneider, viola; Grace Whitney, violoncello

STEINWAY PIANO

The Southern Baptist Theological Seminary Louisville, Kentucky

SCHOOL OF CHURCH MUSIC

presents

ANITA HAYGOOD BRIDGES, Contralto Jan Wiest, Accompanist

assisted by

Marian Korda, Violist

in

RECITAL

Alumni Memorial Chapel April 25, 1960 Four O'clock

PROGRAM

	I
O Blessed Saviour, Recitative	J. S. Bach (1685-1750
Grief and Pain, Aria from The St. Matthew Passion	
	II
Zwei Gesange	Johannes Brahms (1833-1897
Gestillte Sehnsucht Geistliches Wiegenlied	
	III
Sea Pictures	Edward Elgar (Contemporary

(This recital is in partial fulfillment of th erequirements for the degree of Master of Sacred Music. Student of William C. Bushnell).

Sea Slumber Song In Haven (Capri) Sabbath Morning at Sea

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	April 28, 1960
	PROGRAM	
	Five Contemporary Da	ances
	1 01	
Waltz) from "Klei Processional)	ne Kammermusik".	Paul Hindemith
	II .	
Country Dance		Roy Douglas
Tarantella		Roy Douglas
	III	
Rumba		Denes Agay
Univer	sity of Louisville Wood Marjorie Jackson, Dir	
Ruth Hilton, Fl Ernest Threlkel		Jo Ann Baxter, Bassoon Robert B. Griffith, French Horn net
Fugue in A minor, S. 947		Bach
	Billie Cash, piano (Al	drich)
Miniature Viennese March		Fritz Kreisler
	da Wiranis, saxophone (cron Edwards, piano	Crutcher)
Sonatina for Clarinet and	Piano	Clyde Duncan
	ruce Brumley, clarinet ayle Mills, piano	(Nelson)

Sonata in G major, O Presto alla tedes Andante Vivace	p. 79 · · · · · · · · · · · · · · · · · ·	find 1980
	Brooke Johnston, piano (B. Owen)	
Concerto, Op. 75 .		C. M. von Wel
	Jo Ann Baxter, bassoon (Jackson) Mrs. Harold Wich, piano	
Nocturne, Op. 9, No	. 1	• Cho

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL
Saturday, April 30, 1960

Gardencourt

10:30 a.m.

The Hurdy Gurdy Twinkle Twinkle Little Star

Bernice Frost Traditional

Chester Irvin, pianist (Spalding)

Air Our Soldiers

J. S. Bach H. Schlemuller

Marc Cummings, cellist (G. Whitney) accompanist, Graeme Gilmore (D. Owen)

Pastorale

Sitt

Trevour Thompson, violinist (Schneider) accompanist, Graeme Gilmore (D. Owen)

Three Fantastic Dances, Op. 1

Shostakovich

Patricia Kirkham, pianist (D. Owen)

Soldier's March Sonatine, Op. 55, No. 1 Allegro

Schumann

Kuhlau

Billy Batts, pianist (Spalding)

Patriotic Song, Op. 12, No. 8

Grieg

Sonatina, Op. 36, No. 6 (Allegro con Spirito)

Clementi

Susan Lyndon, pianist (Spalding)

Minuet in G Major

Bach

(from the Anna Magdalena Bach notebook)
Dennis Miller, pianist (Schreiber)

Sonatina No. 4

Mozart

Andante Menuetta To

Menuetto - Trio

Sarah Summers, pianist (Schreiber)

First Movement, Sonatina, Op. 36, No. 5

M. Clementi

Joyce Perdue, pianist (Schreiber)

Sonatine in D, Opus 137, No. 1 Allegro molto

Schubert

Malinda Spaulding, cellist (G. Whitney) accompanist, Graeme Gilmore (D. Owen)

Sonata No. 1, Bb Major ('cello duet)

B. Romberg

Allegro, poco moderato Andantino

Allegretto

Susan Stephenson and Suzanne Hecht (G. Whitney)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RHODA GREEN

presents her students

in recital

	Saturday, April 30, 1960	
Gardencourt		2:00 p.m.
Elfin Pranks Jet Planes Minstrel Show	Ginger Edwards	Frances Clark Frances Clark Frances Clark
Cuckoo	Ann Bogard	Frances Clark
Little Miss Muffet	Barbara Stutzke	Frances Clark
Sam the Sailer Marching Skating on the Pond	Riley Edwards	Frances Clark Frances Clark Frances Clark
Neighborhood Parade	Chris Alves	Frances Clark
Cobbler, Cobbler	Pam Jones	Frances Clark
Soldiers Song	Debbie Harrison	French (arr. Diller - Quaile)
The Pirate The Prince	John Lusky	Frances Clark Frances Clark
The Dancing Lesson Canon in A Minor	Julie Smith	Frances Clark Diller- Quaile
Hopscotch Spooks	Maribeth Sproles	Frances Clark Frances Clark
Running with My Kite Big Brown Bear	Elaine Goepfert	Frances Clark Frances Clark
French Song	Susan Porter	French (arr. Diller - Quaile)
Skip to My Lou		American

(arr. Frances Clark)

German

Ach du Lieber Augustin



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

CAROLE GITTLI, Organist

and

WILLIAM HARPE, Pianist (pupils of Francis Hopper)

Gardencourt

8:30 p.m.

May 3, 1960

PROGRAM

Andante Allegretto Allegro

Partita I, B-flat major Bach

Praeludium
Allemande
Corrente
Sarabande
Menuet I

Menuet II Giga

^{*}First modern performance

INTERVAL

Sonata, Op. 10, No. 2 Beethoven
Allegro
Allegretto
Presto

Fugue in C minor Bach

Four Preludes Shostakovich

No. 5, D major

No. 15, D-flat major

No. 19, E-flat major

No. 20, C minor

STEINWAY PLANO

&

SCHLICKER ORGAN

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 5, 1960

PROGRAM

Concerto in C minor		Benedetto Marcello
	ro <mark>eppe, obo</mark> e (Hauptman) ern, piano	
Song Without Words, Op. 102, No.	4	Mendelssohn
Chrystine H	artstern, piano (Aldrich)	
Recitative & Prayer (from "Grand	Symphony for Band")	. Hector Berlioz
	avens, trombone (Lyon) axter, piano	
Prelude, from English Suite II .		Bach
Gayle M	ills, piano (Aldrich)	
O Bellissimi Capelli	From "Carmen")	Andrea Falconieri Jacobo Peri Bizet
	ersen, tenor (Smith) rpe, piano	
Introduction and Scherzo		. A. Goeyens
David Sw	vers, trumpet (Raper)	
Sonata, K 309		. W. A. Mozart
Mary Helen	Romine, piano (Aldrich)	
Morgen	za del destino")	R. Strauss Verdi
	pe, piano	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

BERNARD SANCHEZ, Trumpet (pupil of Leon Raper)

Elizabeth White, Accompanist

Gardencourt

8:30 p.m.

May 6, 1960

II

Concertino pour Trompette et Piano Andre Jolivet

INTERMISSION

III

IV

Arie from Cantata 46, (Schauet doch und Sehet) J.S. Bach

Naymond Thomas, bass

STEINWAY PIANO

(This recital is given in partial fulfillment of the requirements for the degree of Master of Music.)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P.M. May 12, 1960 PROGRAM Variations in D^D . Henri Busser Guy Warren, trumpet (Raper) Carol Weiss, piano Sonata in G major . . . Haydn Prestissimo (third movement) Bonnie Waugh, piano (Aldrich) Prelude, F# minor (from "The Well-tempered Clavier") Book II . Bach Ann Gilligan, piano (B. Owen) Fantaisie Theme Et Variations . . . Andre Wormser William Wich, trumpet (Raper) Mrs. William Wich, piano Der Neugierige . . Schubert Per Me Giunto (from "Don Carlo") . Verdi Michael D. Neely, baritone (Smith) Gayle Mills, piano Sonata No. II C minor J. S. Bach Vivace Nancy Hancock, organ (Hopper) Bagatelles No. 1, 2, 3, 4, Op. 6. Bartok Carol Weiss, piano (B. Owen) Toccata . Hai nes Fugue Mozart

> William Wich, Tom Giles, Brooke Griffith, Terry Cravens Brass Quartet from class of L. Raper

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL Saturday, May 14, 1960

Gardencourt

10:30 a.m.

Cobbler, Cobbler

Frances Clark

Pamela Jones, piano (Green)

The Party

Old French Nursery Tune

Avery Burke, piano (McMahon)

Paper Boy Look Out Pirates Bold Frances Clark Frances Clark Frances Clark

Lynn Johnson, piano (Driskell)

Soldier's March To and Fro Chimes Schumann Tcherepnin Tcherepnin

Timothy Ascolese, piano (Wagner)

Story of Church Year Blow The Man Down Traditional Melody American Folk Song

Ellen Imes, piano (Schreiber)

Minuet Marche L. Mozart Tcherepnin

Kathy Lyon, piano (Wagner)

A Little Song, Op. 27 (15 Children's Pieces)

Kabalevsky

Jeanette Sarbo, piano (Driskell)

Bourree Joy and Tears Bach Tcherepnin

Nancy Sanneman, piano (Wagner)

Menuet

Henry Purcell

Wendy Livingood, flute (J. Seale)

The Boat Song Au Clair de la Lune Herfurth French Folk Song

Keith Runyon, violin (Schneider)

Pamela Reichert, flute (J. Seale)

Sonata for Flute and Piano Second movement (very slow) Paul Hindemith

Natali Gochnour, flute (J. Seale) Jan Seale, accompanist

Sonatine in G major Moderato Romanze

Beethoven

Sandra Davidson, piano (Schreiber)

Sonatina in G major
(First movement - Allegro moderato)

Camidge

Barbara Meier, piano (Aldrich)

May - Pole Dance

Aiquoni

Trevour Thompson, violin (Schneider)
Graeme Gilmore, accompanist (D. Owen)

Rondo Pastorale Sonatina in G major

Hook Camidge

Patricia Meier, piano (Aldrich)

Danseuses de Delphes

Debussy

Bonnie Adams, piano (D. Owen)

Rondo on Argentine Children's Folk Tunes

Ginastera

La Verne Shelton, piano (D. Owen)

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 17, 1960

PROGRAM

Recitative, At Last the Aria, With Joy the Impa	Bounteous Sun (fro tient Husbandman (f	m "The Seasons") . rom "The Seasons")	. Joseph Haydn . Joseph Haydn
	ene Cassaday, barit illiam Harpe, piano	one (Smith)	
Sonata in F major Andante Allegro			Handel
	Mildred Kemp, trombo Sayle Mills, piano	one (Lyon)	
Danksagung An Den Bach The Heart Worships . Non piu andrai (from "Le	Nozze di Figaro")		Schubert Gustav Holst Mozart
	rchie Coons, barito Vonne Driskell, pia		
Sonata in Eminor Adagio Allegro			Bach
	Otto Feddern, flut Frances Carper, pi	, , ,	
Salce, Salce and Ave Mar	ia (from "Otello")		Verdi
	arole Jordan, sopra ayle Mills, piano	no (Smith)	
Fi li mi, absalon (from	"Symphoniae Sacra")		. Schütz
Naymond Thomas, Paul Wallace, c		Mildred Kemp, tromb John Albrecht, trom	

(E. Lyon)

Patricia Buckner, trombone Terry Cravens, trombone

Tiffany Ade, organ

Steinway piano

CENTRAL OPERA SERVICE

REGIONAL CONVENTION

Indiana University

Ross Allen, Program Chrm.

May 18, 1960

REGISTRATION

9:00 to 10:00

Alumni Hall

First General Session

10:00 to 11:00

Alumni Hall

"The English Version - Translation or

Adaptation"

William Ashbrook, Indiana State Teachers

College and Opera News

Robert Evans, Indiana University Tibor Kozma, Indiana University

Second General Session

11?00 to 12:00

Alumni Hall

"Opera for the Sixties"

Wilfred C. Bain, Dean, Indiana University

School of Music

George Howerton, Dean, Northwestern University School of Music

Ludwig Zirner, University of Illinois

LUNCHEON -

12:00 to 1:30

Tudor Room

(Registration fee of \$3.00 includes lunch to be ordered from menu in Tudor Room to maximum of \$1.75 and admission to all sessions of Central Opera Service and Indiana University's presentation of THE SPANISH HOUR. Tickets for the Metropolitan Opera Company's MARRIAGE OF FIGARO are available at the box office of the Main Auditorium, Phone 6-6811, Ext. 321)

> Luncheon Speaker, Frank St. Leger, Indiana University School of Music

Third General Session

1:30 to 2:30

Alumni Hall

"Television Opera"

Mortiz Bomhard, University of Louisville and

Kentucky Opera Association

Hans Busch, Indiana University Herbert Seltz, Indiana University

Fourth General Session

2:30 to 3:30

Alumni Hall

"Another Look at Opera Staging" Ross Allen, Indiana University

Robert Gay, Northwestern University

RECEPTION AND TEA

3:30

Federal Room

(For members and guests of Central Opera Service given by Miss Elsie Sweeney of Columbus, Indiana, member of National Council of the Metropolitan Opera Company)

OPERA

THE SPANISH HOUR

4:30

East Hall

By Indiana University Spera Theater



Frontispiece from Minguet, Reglas y advertencias generales. Madrid, 1752.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

RECITAL IN HONOR OF GRADUATING SENIORS

8:00 p.m

May 18, 1960

Gardencourt

Program
Toccata in A minor Sweelinck
David Doran, organ
First Movement from Concerto No. 4 Mozart
M. Sherrin MacDonald, violin Bobbye Ossman, piano
Divertimento
Mary Anne Drye, viola David Doran, piano
Concerto in G minor, Opus 25
Mary Anne Moore, piano
Fiocca La Neve Pietro Cimara
Edith Jane Eshbaugh, soprano Mrs. John D. Wright, piano

Violin Concerto in G minor, Opus 26, No. 1 Bruch Allegro energico (third movement)

Iran C. Acton, violin Mary Eliza Smith, piano

Finale - 'Allegro assai Haydn
(from 'Sonata in D major)

David Doran, piano

Sonata No. 1, in B flat major (two'cellos) B. Romberg
Allegro, poco moderato
'Andantino
'Allegretto

Susan Stephenson, 'cello Grace Whitney, second 'cello

Louis B. Nagel, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.	М.	May 19, 1960
	PROGRA	М	
Concerto for Clarinet, K Adagio	622		Mozart
	Wayne Tyler, clari Mary Kay Jones, pi		
Concerto No. 4 in D mino Andante moderato Andante religioso	r	1. 7.	Vieuxtemps
	Philip Noer, vio Carol Weiss, pia		
Concerto for Trumpet .			Wayne R. Bohrnstedt
	Eddie Cooper, trum Gayle Mills, piano		
Symphonie Concertante . Allegro maestoso			Mozart
	June Noble, viol Gwyn Mills, viol Gayle Mills, pia	a (Kling)	
String Quartet in C majo	r		Mozart
	p Noer, violin Noble, violin	Gwyn Mills, viol Paul Wallace, ce	
	String Quartet	(Kling)	

THE UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

PRESENTS

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA



Robert Whitney, Director

Walter Dahlin, Conductor

May 20, 1960

8:00 p.m.

PROGRAM

JUBILEE (from Symphonic Sketches)	George Chadwick (1854-1931)
OPERATIC ARIAS	
"Non Mi Dir" from DON GIOVANNI	W. A. Mozart
Sherree Owens, soprano	(1756-1791)
"Ah! Non Credea", "Ah! Non Giunge" from LA SONNAMBULA	Vincenzo Bellini
Annette Offutt, soprano	(1801-1835)
"Il Est Doux" from HERODIADE	Jules Massenet
Mary Treitz, soprano	(1842-1912)
CHORALE FOR ORCHESTRA (In memorian; C. M. A.) · · · · · · ·	Karl Kroeger
Karl Kroeger, Conductor	(1932 -)
INTERMISSION	
THE TELEPHONE Sherree Owens, soprano; Michael Wilson, baritone; Samuel Hodge	(1911 -)
(THE TELEPHONE is a presentation of the University of Louisville C shop, Moritz Bomhard, Director.)	
INTERMISSION	
POEME	Ernest Chausson (1855-1899)
POLOVETZIAN DANCES	Alexanider Borodin (1833-1887)
Allegro vivo Allegro	(1000 1001)
with the University Choir	
CHORALE and FINALE from DIE MEISTERSINGER	Richard Wagner (1813-1883)

with the University Choir

ORCHESTRA PERSONNEL

FIRST VIOLINS	PICCOLO	TROMBONES
Philip Noer, concertmaster	Ruth Hilton	Mildred Kemp
Paul Kling ** June Noble		John Albrecht Terry Cravens
Kristine Beck	FLUTES	Tom Trueblood
Julie McLain Jose Romero	Otto Feddern Elaine DeBold	Patricia Buckner
Katherine Lurton +	OBOES	TUBA
Patricia Skerlong +	Ernest Threlkeld	Arthur Hicks *
SECOND VIOLINS	Kenneth Groeppe	TIMPANI
Bobbye Ossman, Principal Richard Skerlong ***	ENGLISH HORN	Kenneth Karr
Richard Torstrick Louis Miller	Carolyn Hauptman +	PERCUSSION
Sherrin MacDonald	CLARINETS	
Hans Gunther Christie Louis	Joan Cooper	Terry Hulick
VIOLAS	Bill Keister	Ernesto Gittli John Szabo
Gwyn Mills, Principal	BASS CLARINET	Lloyd Collins
Jean Kalkhof		
Virginia Schneider **	Bruce Brumley	HARP
Marion Korda * Mary Ann Drye	FRENCH HORNS	Taka Kling
CELLOS	Brooke Griffith David Matthews	LIBRARIAN
	Nancy Slack	Tom Trueblood
Paul Wallace, Principal Grace Whitney	Ellen Corbett	DEDCOMMENT MANAGED
Brooke Hicks	TRUMPETS	PERSONNEL MANAGER
	Bernard Sanchez	Pat McGuffey
BASSES	Pat McGuffey William Wich	PROPERTY MANAGER
Laurane Thorne, Principal	Edward Cooper	Tom Trueblood

Betty Olliges +

^{*} Denotes faculty members of the School of Music

Denotes faculty members of the School of Music who are Orchestra Section Leaders

⁺ Guest instrumentalists

UNIVERSITY SYMPHONY ORCHESTRA SPRING CONCERT May 20, 1960

TEXT - TRANSLATIONS - MISCELLANEOUS NOTES

"Non Mi Dir" from DON GIOVANNI by Mozart

In the last act of DON GIOVANNI, Don Octavio tells Donna Anna that he feels she is treating him unkindly by her refusal to consider seriously their marriage plans until after her dead father has been avenged. Donna Anna answers by singing the lovely "Non mi dir, bell' idol mio." (Do not say I am unkind, my beloved), and explains that she cannot think of her own happiness until her father's soul is at peace. Then in a brighter and happier vein she voices her hope that "on some future day heaven will once more smile upon me."

"Ah! Non Credea", "Ah! Non Giunge" from LA SONNAMBULA by Bellini

In a musical pattern similar to that employed by Mozart in the previous aria, Bellini here has his heroine, Amina, sing of her regret and disbelief that love could leave her so quickly. An abrupt change of mood occurs, however, as Amina finds her love once more and sings "Ah! embrace me! What pleasure, what joy you bring me!"

"Il Est Doux, Il Est Bon" from HERODIADE by Massenet

Massenet's "Air de Salome" is still another aria contemplating some of the exquisite tortures of love. Here Salome sings of her passion for the "Prophet" known as John the Baptist: "He is sweet, he is good..." In a more impassioned outburst she cries: "Ah! when will he return?... for what is life without thee!"

Miss Owens, Miss Offutt, and Miss Treitz who sing the arias on tonight's program are students of Miss Audrey Nossaman. Mr. Michael Wilson who joins Miss Owens in Menotti's THE TELEPHONE is a student of Mr. Fletcher Smith.

POLOVETZIAN DANCES by Borodin

One of the most exciting scenes in Borodin's opera PRINCE IGOR is that which is laid in the center of the camp of the Polovetzian warriors. Prince Igor while attempting to subjucate the nomadic Polovetzians is captured by them and witnesses their reveries and revelries around the fires of the camp. First the Polovetzian maidens sing of their longing for a permanent home; then all join in an intoxicating peen of praise for their mighty Khan!

"Borne on wings of gentle breezes,

Fly swiftly home, ye songs of grief and exile

Away to our far distant country,

Where once we sang, rejoicing in our freedom.

There beneath warm skies the languid air moves softly,

There the cloudcapp'd mountains dream beside the whisp'ring sea,

There the green and fragrant pastures of our dear land lie basking in the sunshine,

There the crimson roses cluster in the valleys, and nightingales sing loud in moonlit forests,

And purple grapes hang ripe and sweet.

Speed, O song, by zephyrs wafted,

Speed, O song, on gentle winds.

Now sing praises to our glorious Khan!

Praise him for his valour, peerless Khan!

Mighty Khan! Hail! Mighty Khan! All hail!

He is like the sun at midday! Hail!

There is no one like our glorious Khan!

Bend before him lowly captives,

(See now these fair maidens brought from far away?

See now these slaves from beyond the far Caspian Sea?

Tell me, O Prince, which maiden thou dost favour,

She shall be thine always, for I would give thee thy choice.)

Praise him, praise our Khan, our glorious Khan!

Now sing praises to our glorious Khan!

Praise him for his valour, peerless Khan!

Mighty Khan, Hail! Mighty Khan, All hail!

There is no one like our mighty Khan!

"Chorale and Finale" from DIE MEISTERSINGER by Wagner

Following the "Procession of the Meistersingers" in the last act of DIE MEISTERSINGER, the crowd on stage calls for silence as "Meister Sachs" approaches. The chorus then sings the chorale "Wach' auf! es nahet gen den tag..." Following the chorale, a cut is made to the Finale which begins "Ehrt eure deutschen Meister".... and soon brings the work to a stirring conclusion.

Text (as sung in German)
"Silentium! Silentium!
Macht kein Reden und kein Gesumm'!
Ha! Sachs! 'sist Sachs!
Seht Meister Sachs! Stimet' an!

Wach' auf! es nahet gen den Tag; ich hor singen im grünen Hag, ein' wonnigliche Nachtigal, ihr Stimm' durchdringet Berg und Thal; die Nacht neigt sich zum Occident, der Tag geht auf von Orient, die röthbrünstige Morgenroth' her durch die truben Wolken geht.

Heil! Heil! Heil Nurnberg's Sachs! Heil! Heil Nurnberg's theurem Sachs!

Ehrt eure deutschen Meister, dann bannt ihr gute Geister; und gebt ihr ihrem Wirken Gunst, zerging' in Dunst das heil 'ge romsche Reich, uns bliebe gleich die heil'ge deutsche Kunst! Heil! Sæhs! Nurnberg's theurem Sachs! Text (English translation)
"Be silent all. Be silent!
Make no sound, not the merest hum!
Ha! Sachs! 'tis Sachs!
See Master Sachs! Sing all!

Awake! the dawn now sheds its light, the birds are singing with all their might, a sweet and pretty nightingale the chorus leads in woods and vale; and night retires into the West, with dawn of day the earth seems blessed, the fiery, flaming morning ray through mist and cloudbanks finds its way!

Hail! Hail! Hail Nurnberg's Sachs! Hail! Hail Nurnberg's Master Sachs!

Masters of German singing, tribute to you we're bringing! May your great sprits rule this hall! Though ancient realms in dust and ruins fall, the holy Art still sounds its clarion call! Hail! Nurnberg's Master Sachs!

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RECITAL

by pupils of

ELIZABETH WHITE

Friday, May 20, 1960

	11144, 114, 20, 1,00	
Gardencourt		7:30 p.m.
Paper Boy Trumpet Practice	Sandra Stone	Frances Clark Frances Clark
The Pirate The Prince	Mary Ann Stambaugh	Frances Clark Frances Clark
Skating on the Pond Sunday Morning in the	Park Ruth Martin	Frances Clark Frances Clark
Easter Morning Turning Cartwheels Jet Planes	Elizabeth MacDonald	German Frances Clark Frances Clark
Minuet in G Chimes	Mary Lusky	B ac h Kabalevsky
Musette Children at Play Russian Folk Song, fro	m Opus 107, No. 3 Nancy Carter	Bach Bartok Beethoven
Tender Grieving A Cozy Waltz, from "Ch	ildren's Pieces" Opus 27 Stewart Royster	Burgmuller Kabalevsky
March of the Tin Soldie March of the Tin Soldie		Tschaikowsky Cyril Scott
German Dance in C The Clock Hide and Seek	Sandra Whitmer	Haydn Kabalevsky Kabalevsky
Fantasia		C. P. E. Bach

Julie Martin

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RECITAL

by pupils of

VIRGINIA SCHNETDER

Saturday, May 21, 1960

Gardencourt

2:00 p.m.

Pastorale The Maypole Dance

Sitt Aiquoni

Trevour Thompson, violin Graeme Gilmore, piano (D. Owen)

The Gipsy's Frolic Gavotte

Kohler Henkel.

Charlotte Judd, violin Graeme Gilmore, piano

Allegro Giga

Marcello Corelli

Virginia Ritter, viola Graeme Gilmore, piano

Italian Romance Andante, from the Fifth Symphony The Donkey Ride

Bohm Tschaikowsky Severn

Judy Shapiro, violin Graeme Gilmore, piano

Divertimento Adagio Menuet

Haydn - Piatagorsky

Allegro di molto

Mary Anne Drye, viola David Doran, piano (D. Owen)

Sonata in C major Adagio Allegro

Handel

Adagio Allegro

Mary Anne Drye, viola Susan Stephenson, 'cello (G. Whitney) David Doran, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P.M.	May 24, 1960
	PROGRAM	
The Hollow Men .		Vincent Persichetti
The Hollow Men .		VINCENC Persioner of
	Patrick McGuffey, trumpet (Raper) Carole Gittli, organ	
Introduction and S	cherzo	. A. Goeyens
	David Swyers, trumpet (Raper) William Harpe, piano	
Concerto in E mino Allegro moderat		. Pietro Nardini
	Louis Miller, violin (Skerlong) Billie Cash, piano	
Hommage to Lassus		. John T. Dennes
	Patrick McGuffey, trumpet (Raper) Terry Cravens, trombone	
La Cathedrale engl	outie	Debussy
	Janice Beanblossom, piano (Aldrich)	
Sonata for Horn, T	rumpet, and Trombone	Poulene
Brooke Griffith, h	orn - Patrick McGuffey, trumpet - J Brass Trio from class of E. Lyon	ohn Albrecht, trombone
Grande Valse Brill	iant, Op. 18	Chopin
	Yvonne Driskell, piano (B. Owen)	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents

TWO RECITALS

by pupils of

DORIS OWEN

May 28, 1960 4:30 p.m. and 8:00 p.m. Gardencourt

AFTERNOON PROGRAM

May 28, 1960

4:30 p.m.

A Little Joke

Kabalevsky

David Updegraff

Ice Cream Man Cobbler, Cobbler At The Monkey Zoo The King's Daughter

Clark Clark Clark

Clark

Ellen Fliegelman

Song of the Wind Two Russian Folksongs (from Opus 170, No. 3 and No. 7 Susan Wittmack Beethoven

Soldier's March from Opus 68

Schumann

Susan Wittmack

Aria

Bach

Sonatina in G major - Moderato

Beethoven

Becky MacDonald

March from Aida Loch Lomond (Duet)

Verdi. Scotch Air

The Hawk Swoops on High (Duet) Highland Tune

Henry Parsley

Tarantella

Aaron

Anne Fliegelman

Sonatina in D major - Allegro

Clementi

Linda Greenfield

Minuet in A minor Valses Sentimentales Opus 50, Numbers 1 through 6 Bach Schubert

Carol Hargan

Waltz in E minor (Posthumous)

Chopin

Frona Murphy

The Swineherd (from Opus 17)
Tomorrow You May Lead Her Home
(from Opus 66)

Grieg Grieg

Constance Cogswell

Bagatelles, Opus 6, Numbers 1, and 2 Waltz in A minor, Opus 34, No. 2

Bartok Chopin

Wilma Richlin

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May 28, 1960

8:00 p.m.

Bagatelle in F major, Opus 33, No. 3 Beethoven

Lynn Breiner

German Dance No. 1 Beethoven

Betsy Updegraff

Rondo in C major, Opus 51, No. 1 Beethoven

Gregory Coin

Three Fantastic Dances, Opus 1 Shostakovich

Patricia Kirkham

Prelude, No. 2 Gershwin

Andante con moto e poco rubato

Susan Major

Danseuses de Delphes Debussy
Bonnie Adams

Fiesta Bonnie Ada

Bonnie Adams

Invention in G major

Bach
Heller

Etude in C minor Heller

George Joseph

Rondo on Argentine Children's Folk Tunes
by Ginastera

LaVerne Shelton

Sonata in D major (1767) Finale - Allegro assai Haydn

David Doran

Concerto in G major Rondo - Presto Haydn

Graeme Gilmore

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Steinway and Baldwin Pianos

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC
Preparatory Department

STUDENT RECITAL

Saturday, May 28, 1960

Gardencourt

2:00 p.m.

PUPILS OF RICHARD SKERLONG (violin) and ERNESTO GITTLI (piano)

Miss Billie Cash, accompanist

Betty's First Waltz

Frances Light

Ann Segura

Sing, Robin, Sing!

Spaulding

Michael Harris

Concerto in A minor Allegro

Vivaldi

Peter Leight

Melodious Piece in C Major

Diabelli

Connie Moore

Grandmother's Story
Mountain's Echo

Galluzzi

Galluzzi

Deborah Hobart

Berceuse

The Four Pipers

Kovacs

Detouches

Margaret Spencer

Pluto's Bone

Pluto on Parade

David Carr Glover

David Carr Glover

Deborah Hobart

Gavotte

Gossec

Jonathan Leight

On Parade

Fletcher

Robert Beck

Song of the Drum

Risher

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL Saturday, May 28, 1960

Gardencourt

10:30 a.m.

Minuet in G minor Twinkle, Twinkle Little Star Bach Traditional

Nancy Sanneman, piano (Wagner)

The King's Daughter (duet) Bow Wow Wow! Running With My Kite Frances Clark Frances Clark Frances Clark

Hedva Margulies, piano (White)

Twinkle, Twinkle, Little Star Havin' Fun

Traditional Siegmeister

Mary Jane Roberts, piano (Driskell)

Sunday Morning in the Park

F. C. Library Tcherepnin

Marche

Sue Snedeker, piano (Wagner)

Bourrée

From the "Anna Magdalena Bach Notebook"

Jacqueline Broida, piano (Schreiber)

Sonatina, Opus 36, No. 1

M. Clementi

Spiritoso Andante Vivace

Elizabeth Willis, piano (Schreiber)

A little Song, Opus 27 (15 Children's Pieces)

Kabalevsky

Jeanette Sarbo, piano (Driskell)

Novelette

Dmitri Kabalevsky

Becky Leslie, piano (Schreiber)

Toccatina Opus 27 (15 Children's Pieces) Etude Kabalevsky Kabalevsky

Rosalie Roberts, piano (Driskell)

Aria in D minor The Clown A. Scarlatti Kabalevsky

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents

RECITAL

by pupils of

GRANT GRAVES

June 3, 1960
Friday, 8:00 p.m.
Gardencourt

PROGRAM

Frere Jacques (duet)
Red River Valley (duet)
In Hungarian Style (duo)
Contrary Motion (duo)

French American Bartok Bartok

David Harper

Menuet

Clarke

William Stalnaker

Country Gardens Russian Dance Morris Dance Tansman

David Hays

Country Dance March in D major Hook Bach

Richard Hays

Two Dances from Opus 33

Schubert

Judy Koon

Allegro

Haydn

Gayle Handmaker

Merry Farmer, Opus 68

Schumann

Knight Rupert

Schumann

Mary Wilanna Smothers

National Song (from Lyrical Pieces, Opus 12) Grieg

Gary Hicks

Two Canons for Two Pianos

Arensky

Kathleen Coleman and Mary Graves

Warrior's Song

Heller

Gabriel Gruber

Spinning Song, Opus 67, No. 4 Mendelssohn

Mary Katharine Quillen

Hunting Song, Opus 19, No. 3

Mendelssohn

William Davis

La Cathedral engloutie

Debussy

Martha Mahin

Baldwin and Steinway Pianos

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents

MARY ANNE DRYE, violist (pupil of Virginia Schneider)

DAVID DORAN, pianist, organist (pupil of Doris Owen and Francis Hopper)

assisted by

SUSAN STEPHENSON,
IRAN ACTON,
JERRY QUIGGINS,
and MEMBERS OF THE ATHERTON HIGH SCHOOL STRING ENSEMBLE

under the direction of JOSEPH KLAN

GARDENCOURT

JUNE 6, 1960

PROGRAM

Divertimento Adagio Menuet Allegro di	molto
2222	
	Mary Anne Drye, viola
	David Doran, piano
Sonata in C major	
Adagio	
Allegro	
Adagio	
Allegro	Mary Anne Drye, viola
	Susan Stephenson, violoncello
	David Doran, piano
Toccata in A mir	nor Sweelinck
Toccata in A mir	ior Sweetinck
Toccata in E min	or Pachelbel
	David Doran, organ

INTERMISSION

String Quartet, Opus 17, No. 2 Haydn Moderato

Menuetto: Allegretto
Adagio
Allegro di molto

Iran Acton, violin Jerry Quiggins, violin Mary Anne Drye, viola Susan Stephenson, 'cello

> Mary Anne Drye, viola Atherton High School String Ensemble

Joseph Klan, Conductor

STEINWAY PIANO SCHLICKER ORGAN

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents

RECITAL

by pupils of AUDREY NOSSAMAN

GARDENCOURT

June 8, 1960

8:00 p.m.

PROGRAM

Drink to Me Only With Thine Eyes

Old English

Stephanie Lovelace, mezzo soprano Mary Lee Farris, pianist

Elegie Barney Ross Jules Massenet John Edmunds

Lola Lee, soprano Betty Christian, pianist

A Dissonance When I Have Sung My Songs

A. Borodine Ernest Charles

Mary Ray Stephenson, soprano Mrs. Thomas Milner, pianist

With These Sacred Dwellings from "The Magic Flute"

Mozart

Ol' Man River

Jerome Kern

Eldon Taylor, bass Miss Frances Miller, pianist Sebben Crudele Where the Bee Sucks Antonio Caldara Thomas Arne

Mary Summers, soprano Mrs. Ray Summers, pianist

Calm as the Night Solvejg's Song

Carl Bohm Edvard Grieg

Patricia Duff, soprano Marion Young, pianist

Silent Noon Maybe Ralph Vaughn Williams Sergius Kagen

Edith Eshbaugh, soprano Mrs. John D. Wright, pianist

Alma Mia Seguidilla, from "Carmen" G. F. Handel Georges Bizet

Judy Wright, soprano Mrs. John D. Wright, pianist

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

ALTA VISTA ROAD CHEROKEE PARK

ANNOUNCES

A SIX-WEEKS SUMMER TERM FOR YOUNG PEOPLE AND ADULTS - Beginning June 13, 1960

School sessions are about to end. Vacation time is either the best or the worst time to study special subjects. It is the worst time if the student feels he is being robbed of his vacation. Usually the practice and lesson periods come at the end of a long school day. This is a chance to work and to be instructed during the morning hours when minds are fresher. For the youngster who wants to excel at music, but is prevented from achieving his best during the regular term due to the pressure of school, the early summer study offers an ideal opportunity for real progress.

INSTRUCTION

IN PIANO, ORGAN, STRINGS, WOODWINDS, BRASS AND VOICE. All instruction will be given in individual lessons, and students may enroll for six, twelve, or more lessons.

FACULTY

Piano	Organ	Strings
**Jack Baldwin Ernesto Gittli Richard Spalding Howard Wagner	Philip Malpas*	Virginia Schneider,* violin & viola Richard Skerlong,* violin
Elizabeth White	Voice	Woodwinds
Brass	Audrey Nossaman*	Albert Asch

Leon Raper*

FEES (for six weeks term)

Weekly private	lesson by	regular members of the staff	\$21.00
*Weekly private	lesson by	heads of departments	\$30.00

Registrations can be accepted beginning June 1. Lesson time with a specific teacher may be reserved prior to registration. Call this office (TWinbrook 6-4486) to arrange lesson time.

**Mr. Baldwin joins us as a permanent member of the piano staff. He comes to us from Westminster Choir College where he was a member of the piano staff for four years. He worked there with young people and was closely associated with Miss Frances Clark and other members of the faculty who prepared the well known Frances Clark Library for piano students.

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

a recital for

THE INTERNATIONAL CENTER, SUMMER WORK EXCHANGE PROGRAM

Gardencourt

July 29,

PROGRAM

Was Gott tut, das ist wohlgetan.		٠							Pachelbel
(Chorale mit 9 Partiten)									

Tiffany Ade, organ

Alleluja,	from "Exsultate, Jubilate"	Mozart				
Suicidio,	from "La Gioconda"	Ponchielli				
Summerti	me, from "Porgy and Bess"	Gershwin				
Carole Jordan, soprano						

Ann Gilligan, piano

Prelude and Fugue, No. 3 in C-sharp major Bach (from Vol. 1, Well Tempered Clavier)

Louis Nagel, piano

STEINWAY PIANO

A Word from Ye Editor

For a long while I have had the personal desire to keep up with your activities after leaving school. This desire has been shared by a good number of the faculty. If this extra work will allow me to do that I will feel more than compensated.

The primary purpose of the news letter is to keep you informed about the school and the school and other alumni informed about you. As a consequence we hope to have a great portion of the issues (three or four a year beginning next fall) taken up with news of your jobs, your family, your honors, and the many things that you probably would like to know about your own classmates. The rest of the issues will then be taken up with activities and plans of the school and its present faculty, staff and student body.

To make this possible each of you must realize that to report your doings to us is not bragging but simply a part of this mutual effort to keep informed about your fellow students. Any news whatsoever that you have, drop a letter or a card to: The Editor, Alumni News Letter, School of Music, University of Louisville, Louisville 5, Ky.

One more thing--the (to quote Percy Grainger) un-do-without-able information is your address. Whenever you move let us know immediately. I hope this will be a mutually enjoyable undertaking.

Ernest E. Lyon

Changes in the Violin Department

During the past year Mr. Harth has been on leave of absence to give concerts in this country and Europe. His place has been very capably filled by Mr. Edward Seferian, who left a month early to take part in the Casals Festival. Replacing him we are exceedingly fortunate to have Mr. Paul Kling, whose concert career began at the age of 7 with the Vienna Symphony Orchestra. His training and his experience in both teaching and performance added to his unusual talent make him an ideal person for the important tasks of heading our violin department, concertmaster of the L.O. and first violin of the quartet. Other changes in faculty, if any, will be announced in the fall issue of the News.

SCHOOL OF MUSIC ALUMNI NEWS

Greetings from Dean Whitney

Dear Alumni Member:

Ernest Lyon is kindly undertaking the editorship of a news letter that will help serve as a link between you and your Alma Mater. This first issue gives me the opportunity of greeting you personally and on behalf of the Faculty and Staff of the School of Music.

We hope that you will find this interesting and that in turn you will drop us a line from time to time to keep us informed with your activities so that by means of this bulletin we may pass the news on to your fellow Alumni.

> Cordially, Robert Whitney

Faculty Notes

Two of the piano faculty are planning leaves of absence for the coming school year. Mr. Grant Graves is on leave for the fall semester and Dr. Anderson will be going to Europe during the second semester Miss Nossaman's popularity as soloist is increasing. Among her other concerts will be a solo part this summer in Dr. Claude Almand's last work for large chorus, the performance taking place in North Carolina. The Owens are teaching summer school and are then going to Aspen until the fall semester opens. Mr. Raper is planning big things for the band this fall while teaching summer school and directing the Honors Band, a band made up largely of first-division winners in the Kentucky State Music Contest. Dean Whitney's schedule gets no lighter, as, among other things, he conducts some in Chicago this month.

Miss Marjorie Jackson is playing in the Chautauque Institute Orchestra this July and August, a coveted position. Dr. Hopper is impatiently awaiting the arrival of a new organ this fall. We are sorry to have to report that Mr. Crocker has moved to Vancouver, Canada, where he will have a busy performing schedule.









University Choir on tour

The University Choir, under the direction of Dr. Walter O. Dahlin, recently completed its first "choir tour." The purpose of the tour was to encourage the interest of high school students and teachers in the music program of the University of Louisville. From the enthusiastic reception received by the Choir at every performance it would seem apparent that great strides were made toward the accomplishment of this aim.

Performances were also given at the University administration building rotunds and in the following churches:

St. Francis-In-The-Fields, Louisville Highland Presbyterian, Louisville Erlanger Baptist Church, Erlanger

To add to the effectiveness of their program, the Choir featured two small instrumental groups: a string quartet, and a trombone trio.

Next year a more extensive tour is being planned. It will probably fall around the first of February and include the neighboring states of Tennessee, Illinois and Indiana as well as Kentucky. Schools or churches interested in having the Choir perform for them should contact Dr. Dahlin (School of Music, University of Louisville) as soon as possible.

The Choir's 1958-59 program is listed below;

Sacred: O Come, Ye Servants of the Lord, by Tye Matthew, Mark, Luke and John, by Holst Holy Radiant Light, by Gretchaninoff Veni Jesu, by Cherubini (with string quartet) Ave Verum Corpus, by Mozart (with string quartet)

Benedictus, by Liszt Spirituals: King of Kings, by Johnson

Deep River, arr. by W. O. Dahlin Elijah Rock, arr. by Hairston

Secular: She Walks in Beauty, by Foltz

The Turtle Dove, arr. by V. Williams
Popular: A Pretty Girl Is Like A Melody (Male Chorus), by Berlin

A Good Man Is Hard To Find (Girls Quartet), by

All the Things You Are, by Kern

Instrumental: Ah, Let Me Weep, by Handel (Trombone trio) New York Suite (Modern Trios), by Uber (Trom-

bone trio) Quartet in G Minor, Opus 74, No. 3, by Haydn (string quartet)





K.O.A. Plans

Mr. Bomhard, organizer and director of K.O.A., is now in Europe giving concerts in a number of places. He will sail back the middle of September to a very busy schedule which will include a commissioned opera for WAVE premiere early in the fall and three performances of Amahl and the Night Visitors in December. There are at least five productions on the schedule for the '59-60 season.

Scattered Alumni News

Starting late like this we could not gather much alumni news, but here is what we have heard. Bob Bclow (B.M., '54), is teaching at the branch of the U. of Cal. at Davis, where George Perle is also teaching. Lee Luvisi (preparatory dept.) has signed a three-year contract with Columbia Concerts Management. Norman Voelcker (B.M., '36) is teaching at Hampton Institute. Mary Catherine Smith (B.M., B.M.E., '48) and Alvin Rogers (B.M.E., '50) earned first divisions in the state contest with both bands and orchestras at Gottschalk and Parkland Junior Highs respectively. Joe Owens (B.M.E., '48) is teaching trombone and band methods at the University of Nebraska, where he also takes part in at least one recital each year. George Henry (B.M., '45), now Mrs. Grant Horne, of New York City, has a daughter, Mary Corneille, born last summer. Charles Kent (B.M., '37), is teaching theory at I.U., where he has helped many secure their Doctor's degrees. Roland Hodge (B.M.E., '47) is teaching in Mary Esther, Florida. Dick Thompson (B.M., '51) and Phil Parnes (B.M.E., '55) are both teaching in New Jersey. Dick is also studying composition with Wallingford Riegger. Ray Parnes (B.M.E., '53) is first trombone with the National Philharmonic Orchestra, Tel Aviv, Israel. Paul Ramseier (B.M., '47) is staff accompanist for the New York City Ballet. He is doing a lot of composition, I am glad to hear. 'Gedeao Martins is busy making music in Brazil. In January he was in Teresopolis for a six-weeks course sponsored by the government.



Want a job?

Many jobs are coming in every week, many of which are not suitable for new graduates but would suit many of you alumni. If you would like a change, let us know, giving information we need. Next fall we will begin a real placement bureau for alumni. Be prepared to register when you receive the forms, but don't wait till then if you would like a change for next fall.

Late News

Mrs. Andrew Anderson (Mary Heuser) visited Louisville for Shea Reynolds' wedding on June 6.... Shea is now Mrs. William C. Watson; she and her husband are finishing Masters degrees this summer at University of Illinois.... Margaret Stone and Jean Bastian are teaching now in St. Clair, Michigan.... Sheila Beck is home from Germany for the summer, keeping busy working on some of the K.O.A. projects over the summer, and will return to Europe in the fall to continue on a Fulbright grant....Reports of new additions to families come from Donnajean Boddy (Mrs. Wm. Richardson), Virginia Kuhn (Mrs. Charles Stanford) and Carolyn Kaleher (Mrs. Pete Kennedy). Class of 1980?....Charme Riesley is still studying in Italy on a Fulbright grant....Willa Fae Williams is the latest addition to our list of European students, having been named Humphrey Scholar. She will study in St. Anne's College of Oxford University.... Harold Probus and his wife visited Louisville during June. Harold is in the Air Force Band in Washington.



Recitals a-plenty

During the year 1958-59 there were some twenty student recitals which took place in the Recital Room and were well attended by both students and faculty this year. A number of recitals by individual students, have been given. Louis Knipp gave a series of three and will receive his Master of Music degree this month. Organist Madelyn Laugeson also gave a graduate recital (organ) and Cloyd Stratton (piano) gave his Bachelor's recital. On June 2nd Bernard Sanchez (trumpet) will give a graduate recital.

Of unusual interest was a performance by students of Flotow's "Martha," a project of the Opera Workshop with Carl Seale conducting, and principals included six students.

The thirteenth annual Festival of Contemporary Music comprised five concerts by the Louisville Orchestra, the Choral Union, the University Orchestra, the Woodwind Choir, and other solos and small ensembles. A number of composers attended the festival, including Jeno Takacs (who performed some of his own music) and Wallingford Riegger, who took part in a symposium with Dr. Herz and Mr. Bomhard, moderated by Dr. Rudolph Noer. Numerous faculty recitals have been given during the year, concluding with one by our new violinist, Mr. Paul Kling.

In next year's letters we will keep you better informed on matters around the school.

Here & There

Don Cornell is teaching piano at Kentucky Wesleyan College. Don and Mrs. Cornell (formerly Helen Loftin) have one daughter, Ruth Anne. Mrs. Brian Wilson (Seoung Lee Chun) has moved from California to Seoul, Korea, where her husband has a teaching position at Foreign Language College. He will be there about two years teaching English Literature. Patsy Bass Vaughan is now studying at Boston University. Armand Abramson, after a successful year of teaching at Durrett High, is now studying on his Masters degree at Eastman and studying clarinet with William Osseck. Virginia Chambers is another who is planning to do graduate work at Eastman.

In June the School of Music awarded 13 Bachelors and 3 Masters, making a total of 14 Bachelors and 6 Masters for the school year-so your numbers are increasing and we ought to be getting more news from you. Ed Ballenger and son visited Gardencourt on Thursday, May 26, during their visit here from West Virginia, where Ed began choral and instrumental teaching in February immediately after finishing his term in the armed services. Betty Jean Chatham (\triangle 0 province president) met with the active chapter at Gardencourt on Tuesday, May 31.

Ray Parnes, first trombone of the Israel Philharmonic, will tour this country with that orchestra October 19 through November 29 and then will go on to Japan and India to complete a round-the-world trip. Ray will be in Louisville October 31-November 5. His address at home is 56 Ben Noon, Tel Aviv, Israel. Mary Ann (Zuerner) Lexcher taught in New Albany, then in Charlestown, Indiana, and now is doing private teaching in Charlestown.

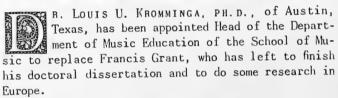
Jane Trinkle has had a varied list of experiences since graduating here. She has studied at Columbia (M.A.), Juillard, and other places, taught in public schools and privately, worked in business offices, given recitals and done church music work. How many of you can let us know about what you are doing before the next issue comes out early in the fall? ALSO-WHAT KIND OF PAPER DO YOU WANT? WHAT KIND OF NEWS DO YOU WANT? Write: The Editor, Alumni News, School of Music, University of Louisville, Louisville 5, Ky. Also include news about your activities.



SCHOOL OF MUSIC ALUMNI NEWS July - 1960

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A New Head for Music Ed



Dr. Kromminga, who holds degrees from Drake University and the University of Texas, has had wide experience in Music Education. He has taught in both vocal and instrumental fields in the public schools, and has been Chairman of Music Education at the Kansas City Conservatory of Music and Head of the Department of Music at Texas Lutheran College. A veteran of World War II, Dr. Kromminga served in the United States Navy as Conductor, trumpet soloist and arranger. During the three years spent in Brazil, he made an intensive study of Brazilian music, and is the author of a research article on the music and folklore of Brazil, "The Prazilian Souo." He is the composer of numerous works for orchestra, band, etc.

Dr. Kromminga is married and has one son. Mrs. Kromminga has had a career as choral director in the public schools of Texas, and their son graduated in June from the University of Texas. The Krommingas moved to Louisville early in June and Dr. Kromminga is teaching several Music Education classes in the School of Music Summer Session.



Students from Afar

Among the numerous new students who will be entering the School of Music this fall are two foreign women, Elizabeth Lee (20) from Bangkok, Thailand and Muazzez Ziadah (41) from Mosul, Iraq. Both are pianists. Other cities represented are Bowling Green, Lexington, Hardinsburg, Madisonville, and Frankfort, Ky.; McKenzie, Tennessee; Sodus, New York; and Urbana, Illinois.

Faculty Notes

Dr. Walter Dahlin left June 15 for a month's trip to California via auto. He is due in New York City on July 20 to clear up the loose ends before starting a trip July 23-August 28 through Europe with the University Choral Union, visiting nearly all major music festivals and European capitals. Among the many taking the trip will be Dr. and Mrs. Philip Davidson. Paul Kling is spending the summer in Europe. Among his duties there will be to participate in the Bergen Festival in Norway and to record for Radio Austria in Vienna. Miss Nossaman has a varied summer schedule. Besides teaching during the summer session she will be soprano soloist in Haydn's "Creation." Last month she was due to sing in North Carolina and this month in New Mexico. Dr. Dwight Anderson is spending the summer as he did last semester-up 200 or 300 feet on the side of a mountain about 5,500 feet above sea level. The place is Taxco, Mexico, but many from Louisville will see him before he and Mrs. Anderson return to Louisville for the opening of the fall term. The Owens are among the Europe-bound ones for the summer, expecting to spend both June and July there doing a flying tour of seven countries. Mr. Maurice Laney is working some in the Dean of Men's office during June and July while moving his home. He expects to work the rest of the summer on his dissertation. Mr. Bomhard is taking a year off to conduct at the Opera House in Hamburg, Germany, and is concertizing this summer in Europe. Mr. Richard Skerlong plans trips to Kansas and Pennsylvania as well as returning to Rochester to work some on the Doctor of Musical Arts degree. Others have interesting plans, but unfortunately they forgot to notify Your Editor of them, so they'll have to enjoy them without our passive participation. We hope to see them all in the fall for the best year in the history of the school.



Late Flashes

Marion Gilliam received the degree of Bachelor of Laws in June. The Karl Kroegers have moved to Urbana, Illinois, where Karl is in the Library of the School of Music of the University of Illinois. Our prospective parents list includes: The Harry Rineharts (2nd time); the Joe Klans (she was Mary Catherine Smith); the Arthur Hicks (she was Brooke Hearon) (2nd time). Dr. Hopper is in Europe for the summer, and Miss Korda is reported as heading that way after the summer session. Dean Whitney spent June 19-July 2 at the All-State Music Camp, Iowa City, and will vacation in Rhode Island in August.

Appointments

Woodwind

James F. Livingston has been appointed full-time Instructor of Clarinet and Woodwinds. Mr. Livingston holds a B.A. degree from Knox College and a Master's degree in woodwinds from Indiana University, where he was for several years solo clarinet with the I. U. Philharmonic Orchestra. A woodwind specialist, performing on each of the woodwinds, he will be in charge of the entire woodwind program.

Piano

Mr. Jack Baldwin has been appointed teacher of piano. Mr. Baldwin holds a Bachelor of Music degree from the Westminster Choir College, where he has been a full-time instructor in the Piano Department. He has also been Lecturer and Staff Member of the Frances Clark Piano Workshop where he specialized in class methods of instruction for beginners in piano, a program he plans to develop here.



Tuition Forced Up

So that you can keep the pupils you plan to send to us informed, we thought we ought to tell you about the tuition increases the increased cost of living has forced upon the school in order to retain its present high quality of faculty and interest capable additions. The new rates will be:

Louisville residents: \$28.50 credit hour, \$38.00 applied music credit hour, \$337.50 per semester for full-time students.

Non-residents: \$36.00 credit hour, \$45.00 applied music credit hour, \$437.50 per semester for full-time students (12 hours or more).

Hesidents, graduate study: \$22.00 credit hour, \$38.00 applied music credit hour, \$262.50 per semester for full-time students.

Non-residents, graduate study: \$28.00 credit hour, \$45.00 applied music credit hour, \$336.50 per semester for full-time students.

These rates probably look as high to you when compared with your tuition as they do to the students now, but they are low compared with most private schools (many at least double our tuition) and they are necessary to keep the University on the upward path as a leader in educational circles.

Student Jaunts

The students have spread everywhere for the summer, but few took time to let us know where they were going. The following I have had definitely confirmed: Joan Cooper and Mildred Kemp are off for Aspen, Colorado, on scholarships. Joan will study with Earl Bates of the St. Louis Symphony, and Mildred will study with Keith Brown, of the Philadelphia Orchestra besides the many other things planned for their profit and enjoyment. Frances Carper is working in North Carolina and plans to attend a music conference while there. John Albrecht and Terry Cravens are rooming together in Rochester while they study with "Mr. Trombone," Emory Remington, and do a good deal of playing. Jo Ann Baxter is in Pittsburgh with the Wind Symphony, a professional engagement. Pat Mc-Guffey is spending the summer in Philadelphia studying with Samuel Krauss, of the Philadelphia Orchestra.





Then apply immediately. Entrance exams will be given almost any week from now on. Formal exams are set for September 10, just one week before registration. Classes will begin Tuesday, September 20. We hope you don't need a scholarship, for so many fine applications came in this spring that all the scholarship money was assigned.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

HOWARD WAGNER, Picnist

Gardencourt

4:00 p.m.

September 25, 1960

PROGRAM

I

Humoresque, Op. 20Robert Schumann

INTERMISSION

II

Ballade in F major, Op. 38Frederic Chopin

Sonata in F major, K 332W. A. Mozart

Allegro Adagio Allegro assai

Ballade in F minor, Op. 52Frederic Chopin

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

in recital, members of

Sigma A	Alpha	Iota	National	Professional	Music	Fraternity
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Gardencourt	September 29, 1960	1:00 p.m.
	PROGRAM	
Sonata for Flute and Piano . Larghetto	OF	Handel
Allegro	Ruth Hilton, flute Jo Ann Baxter, piano	
Concerto in A major for Clari: Adagio	net	Mozart
	Joan Cooper, clarinet	
Er, der Herrlichste von Allen from "Frauenliebe und Lebe	n"	Schumann
An die Musik		Schubert
Du bist die Ruh'		Schubert
	Grace Wieck, voice Brooke Johnston, piano	
Sonata for Horn and Piano . Massig bewegt		Hindemith
	Ellen Corbett, horn John Corbett, piano	
Six Rumanian Folk Dances .		Bartok
	Brooke Johnston, piano	
"Was Mein Gott will, dass is	t wohl getan."	Pachelbel
	Tiffany Ade, organ	

Steinway piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, October 1, 1960

Musette in G

Carole Hargan, pianist (D. Owen)

Invention in F major

Graeme Gilmore, pianist (D. Owen)

Bach

Invention in A major

Bach

Steinway Piano

George Joseph, pianist (D. Owen)

This is the first recital of the Preparatory Department during the 1960-61 season. The next recital will be held Saturday, October 8, at 10:30 a.m.

Georgetown College Boncert and Lecture Series

Audrey Nossaman, Soprano

Samuel Hodges, Pianist



Program

1

Ridente la calma

W. A. Mozart

Contentment reposes in my soul. No sign of anger or fear remains. You come, my dear one, to bind the sweet chains so dear to my heart.

Un moto di gioga

W. A. Mozart

Joy fills my heart as love triumphs over fear and grief

L'amero saro costante

from "Il re pastore"

W. A. Mozart

Only one can hold me captured, faithful. None can sever my love from me. In professing love I find peace and pleasure. My beloved is all my joy.

 \mathbf{II}

Ruhe, meine Seele

Richard Strauss

Not a breeze is stirring, the wood is sleeping peacefully. Rest my soul, your turmoil has been furious. Times are violent. They bring the heart and head to distress. Rest, my soul, and forget what threatens you.

Morgen

Richard Strauss

Tomorrow the sun will shine again. We shall be united and quietly, slowly descend to the wide shore with its blue waves. Speechless we shall look into each other's eyes and upon us will descend the silence of happiness.

Ich trage meine Minne

Richard Strauss

I carry my love, mute with rapture, in my heart wherever I go. That I found you cheers me through all my days. Though skies are dark and the night is black, my love shines like the spendor of the sun.

Wie sollten wir geheim

Richard Strauss

How can we keep secret the bliss that fills us completely. Unto its deepest recesses let our heart be revealed to all! When two have found each other then joy spreads through nature—the top most boughs rustle excitedly, the buds have a more brilliant lustre and fragrance, the brook murmurs more sweetly, and more exuberantly glows the month of May.

Cuatro Madrigales Amatorios

Joaquin Rodrigo

Con que la lavare

With what shall I wash myself? I live in trouble. I wash with grief and pain.

Vos me matasteis

You have killed me, you bear-headed child.

De donde venis amore

From whence did you come, Love? From whence did you come, Friend? Wouldn't you like to know?

De los alamos vengo, madre

I came from the poplars of Seville, Mother, to see my pretty friend.

INTERMISSION

IV

Act of Contrition	Peter Jona Korn
Prayer from "Prayers of Kierkegaad"	Samuel Barber
At the River	aar. Aaron Copland
Out of the Depths	Alan Hovhaness
Laus Deo	Robin Milford

v

Monica's aria

from "The Medium" Gian Carlo Menotti

Magda's aria

from "The Consul" Gian Carlo Menotti

Lucy's aria

from "The Telephone" Gian Carlo Menotti

The next attraction in the Concert and Lecture Series will be the Oxford String Quartet, Friday, December 2.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

in recital, members of

Phi Mu Alpha Sinfonia Fraternity

Gardencourt	1:00 p.m.	October 6, 1960
	PROGRAM	
Cavatine		. Saint-Saens
	John Albrecht, trombone (Lyon) Mary Helen Romine, piano	
Gute Nacht .		. Schubert
	Naymond Thomas, voice (Smith)	
Sonatina for Clarine First movement	et	Duncan
	Bruce Brumley, clarinet (Livingston)	
Phi Mu Alpha Chorus		

October 6th is founders day for Phi Mu Alpha.

Phi Mu Alpha was established at New England Conservatory of Music in 1896.

This professional music fraternity has as its ideals; the furtherment of the cause of American music.

The promotion of the general welfare of music students.

The development of the truest fraternal spirit among its members.

The fostering of loyalty to the alma mater.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, October 8, 1960

Gardencourt

10:30 a.m.

Invention in F major

Bach

Graeme Gilmore, pianist (D. Owen)

Sonata in B flat major Allegro Mozart

George Joseph and Graeme Gilmore, pianists (D. Owen)

Invention in D minor

Bach

Frona Murphy, pianist (D. Owen)

Invention in B flat major

Bach

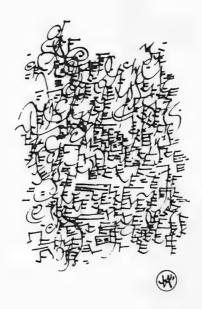
LaVerne Shelton, pianist (D. Owen)

Galloping A Gay Little Story Kabalevsky Kabalevsky

Mary Lusky, pianist (E. White)

Steinway Piano

This is the second recital of the Preparatory Department during the 1960-61 season. The next recital will be held Saturday, October 22, at 10:30 a.m.



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

24TH CONSECUTIVE SEASON

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

With this concert the City of Louisville salutes the City of Buenos Aires, Argentina, on the occasion of the Argentinean Sesquicentennial. It is being recorded by the Voice of America for broadcast over the Argentinean radio network.

Program

THE STAR SPANGLED BANNER

THE ARGENTINE NATIONAL HYMN

Theme.

Var. VIII: (Aphrodite) Var. IX: (Hermes)

Var. I: (Zeus) Var. II: (Hera) Var. III: (Hephaestus)

Var. X: (Artemis) Var. XI: (Ares) Homage to Arnold Schönberg Var. XII: (Athena)

Coda

Var. IV: (Hestia)
Var. IV: (Poseidon)
Var. VI: (Demeter)
Var. VII: (Apollo) Homage to Eric Satie

INTERMISSION

The performance of this work is dedicated to the memory of the late Dann C. Byck. The audience is requested to refrain from applause at the conclusion of the playing of this composition.

Andante. Allegro con anima.

Andante cantabile, con alcuna licenza

Valse. Allegro moderato

Finale. Andante maestoso. Allegro vivace

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake — food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

The Steinway is the Official Piano of The Louisville Orchestra

Born in Votkinsk, 1840-died in St. Petersburg, 1893.

Numerous biographies of Tschaikowsky have been written and volumes of his letters published, but until his Diaries were made available it was not possible to get a complete picture of him. To his Diaries he confided all the conflicts, the miseries, the despondent depths, the violent elations, the doubts and homesickness and weariness that filled his mind. Daily events were entered, but even the happiest of these are colored by the emotional disturbances that wracked him. Today the psychotic significance of his unhappy nature may be understood, and with that understanding his music seems more than ever convincingly autobiographical.

Tschaikowsky was, as an artist, completely sincere. In spite of his doubts about his compositions, he was a tremendous and conscientious worker, and remained uninfluenced by the work of other composers. It is interesting to know that Mozart was his adored idol. "According to my deep conviction, Mozart is the highest, the culminating point that beauty has attained in the sphere of music", he wrote in his diary. "No one has made me weep, has made me tremble with rapture, from the consciousness of my nearness to that something which we call ideal, as he has. . In Mozart I love everything." But never did Tschaikowsky even approach the style of Mozart.

The Fifth Symphony was composed in 1888; he was dissatisfied with it. "After two performances of my new Symphony . . . I have come to the conclusion that it is a failure". But after a performance in Hamburg, the following Spring, he wrote, "The Fifth Symphony was magnificently played and I liked it far better now, having held a bad opinion of it for some time". Tschaikowsky was at a relatively high emotional level, according to entries in his diary, during the stay in Hamburg, and was flattered that Brahms had remained an extra day to attend a rehearsal. These two composers, the one so self-controlled, the other with the personality of a manic-depressive, liked each other as individuals, though neither admired the other's music in general. However, this time Brahms told Tschaikowsky that he liked all the movements of the Symphony except the Finale — and the composer concurred in this opinion.

Today the E Minor Symphony is so familiar it needs no analysis. The dark motto theme, played by clarinets at the beginning, is heard in every movement, an interjection, a fateful reminder of Tschaikowsky's own despondent nature. Thus heard, in the romantic lusciousness of the Slow Movement, and in the suave elegance of the Valse, one is reminded of the figure of Death that was sometimes shown in early Renaissance art, the menacing apparition that invades the gatherings of pleasure seekers. The motto theme is fully exploited as a prolonged introduction to the *Finale* and forms the principal material in the magnificent Coda. The *Finale*, which failed to win approval from either Brahms or the composer, is a fitting and ferocious climax, theatrical as it may be, to the abundant richness and opulent beauties of the Symphony.

SECOND PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, November 9 at 8:30 p.m. Thursday Afternoon, November 10 at 3:00 p.m.

JOHN BROWNING, Pianist

Ballet Suite	Gretry-Mottl
Symphony No. 1	Elliott Carter
Piano Concerto No. 2 in C minor	Rachmaninoss

Louisville Philharmonic Society

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The Louisville Chapter American Guild of Organists



Presents in Recital

FERNANDO GERMANI

OCTOBER 21, 1960

Alumni Chapel,

Southern Baptist Theological Seminary

Louisville, Kentucky

Georg Muffat (1635-1704) _____Toccata No. 6 If Buxtehude may be taken as representative of Bach's North German predecessors, Georg Muffat, the principal Catholic organist of the second half of the 17th century, stands for those of South Germany. This Toccata from his "Apparatus Musico-Organisticus", published in 1690, is undoubtedly one of the best pieces of this famous collection. It comprises several linked sections of changing character.

T. Albinoni (1671-1750) _____Concerto in F Allegro-Adagio-Allegro

In its original form, this Concerto appears in G major as the fourth of six three-movement concertos for strings comprised in Albinoni's Opus 2, a set of "Sinfonie e Concerti a cinque", published in Venice in 1700. This work is one of the earliest forerunners of the violin concerto.

JOHANN SEBASTIAN BACH (1685-1750)—

Prelude and Fugue in F Minor

A big work composed on broad lines. After the exposition of a theme of lyric character at the tonality of tonic, first, and dominant after, a beautiful recapitulation at the initial tonality ends the Prelude. The Fugue also seems to have been composed in Bach's youth. A plain theme, developed always on large scale, makes for a continuous build-up to an imposing close.

JOHANN SEBASTIAN BACH _____Trio Sonata No. 5 in C Major Allegro-Adagio-Allegro

> The six Trio Sonatas were composed for W. F. Bach to develop his technique. The No. 5 in C begins with a very incisive theme worked out rather in a modern manner, with broad developments and a definite recapitulation. A charming Adagio in A minor follows, divided in two sections. A very lively Allegro, with two themes, brings to a close a wonderful composition.

INTERMISSION

CESAR FRANCK _____Choral in E Major

Franck, although a native of Liege, Belgium, lived most of his life in Paris, and has come to be regarded as a French composer. For many years, up to the time of his death, he was organist of the church of Saint-Clotilde, and much of his finest music was composed for organ.

The form of the first Choral is particularly subtle. Franck explained to his pupils! "The chorale is not what you think it is. The true chorale evolves during the course of the work." And indeed, the true chorale here (heard on the vox humana stop) is the seventh section of what might be called the exposition, rounding off six previous phrases as if it were a coda. A variation of previous material follows, and is again rounded off by the chorale, now slightly embellished. A loud maestoso interlude follows. It sound diminishes to lead in a further variation of material from the exposition. This, in turn, leads to a third variation, which introduces the chorale-melody in tenor, treble and bass. A gradual crescendo then leads to a triumphant statement of the chorale in massive chords, with the pedals following in canonic imitation, and a fanfare-like flourish, derived from the first variation, over the final tonic pedal.

RICHARD KEYS BIGGS _____ Prelude on the theme B.A.C.H

The composer, born in Glendale, Ohio, near Cincinnati pursued studies locally and later in Paris. He has been for many years organist and choir master of Blessed Sacrament Church (R.C.) at Hollywood, California, and has written a number of Masses and motets as well as organ music.

On the German keyboard B natural is called H. Hence the name "Bach" would use B flat for B. - A - C and B natural for H. In this Prelude on the name B.A.C.H. the composer has used this figure in various keys throughout every measure but four, of the entire composition

Maurice Durufle (1902-) ______Toccata

Maurice Durufle, organist of Saint-Etienne-du-Mont in Paris, studied at the Choir-school of Rouen Cathedral, then in Paris at the Conservatoire, where his teachers were Charles Tournemire, Louis Vierne and Paul Dukas.

Durufle's music speaks the familiar language of Faure, Dukas, Debussy. Ravel and even Franck, but with a personal accent. His Toccata concludes his three movement Suite composed in 1930. It begins with a short introduction before the entry of the vigorous principal theme on the pedals. The middle section presents a second theme, later combined with the first. Finally, there is a return to the opening bars and a brilliant ending with the second theme.

AEOLIAN - SKINNER ORGAN

There will be an offering taken at intermission to help bring other organ recitalists to Louisville.

The Guild would like to thank Southern Baptist Seminary for allowing the recital to be presented in this chapel.

If you would like to be placed on the mailing list of the Guild, send your name and address to: Louisville Chapter, AGO, 108 Iola Road, Louisville 7, Kentucky.

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(Continued on Page 4)



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

THE UNIVERSITY MARCHING BAND
THE UNIVERSITY CHOIR
THE LOUISVILLE STRING QUARTET
MR. MAURICE LANEY
THE BRASS ENSEMBLE
AN OPERA IN CONCERT
THE BRASS CHOIR

for

THE UNIVERSITY OF LOUISVILLE'S CARNIVAL OF SCIENCE AND THE ARTS

Belknap Campus

October 22, 23

SATURDAY, continued

SATURDAY, continued

1:30 p.m. - THE UNIVERSITY MARCHING BAND Robert B. Griffith, Director Quadrangle Fight U. of L. Robert B. Griffith Naymond Thomas, baritone soloist Bugler's Holiday Marta . David Swyers, cornet soloist Chorale (Come Sweet Death) . . . Bach Selections by Purcell Selected Marches 2:00 p.m. - THE UNIVERSITY CHOIR Walter Dahlin, Director Rotunda Christ, Be Thine the Glory. . . Schutz Man that is Born of a Woman. Echo Song . di Lasso Sweet Day . Vaughan Williams Gentle Annie . . Foster Set Down Servan' . Spiritual

2:30 p.m	THE LOUISVILLE STRING QUARTET Paul Kling, Richard Skerlong Virginia Schneider, Grace Whitney
	Rotunda
Quartet, Op. 18, Allegro con br. Adagio Scherzo Allegro Italian Serenade	io
ŊΞ,	
3:30 p.m	LECTURE BY MR. MAURICE LANEY
	Music Building, Room 101
"Illustrated Lectu	ure on Modern Jazz"
5:00 p.m.	THE BRASS ENSEMBLE Ernest Lyon, Director
	Rotunda
Canzon Primi To	ni Gabrieli
Two Ayres for Co	ornets and Sagbuts Adson

Allegro

Achieved is the Glorious Work. . .

(from "The Creation")

. Haydn

Three Pieces	٠	Pezel
Sonata No. 1 (from "Tower Music Sonatas")	٠	Pezel
Canzon per Sonare No. 2	•	. Gabrieli
Sonata from "Bankelsangerlieder" .	٠	Anonymous
Brayura Prelude	•	. МсКау

1:30 p.m. - THE UNIVERSITY MARCHING BAND Robert B. Griffith, Director

SUNDAY

Quadrangle

Same program as Saturday

3:00 p.m. - AN OPERA IN CONCERT

(Kentucky Opera Association)

Karlos Moser, Director

Rotunda

Central Scene from "Cavalleria Rusticana". Mascagni

Charme Riesley William Pickett Don Petersen Helen Dean Ruth Morton

SUNDAY, continued

3:30 p.m. - LOUISVILLE STRING QUARTET

Rotunda

Same program as Saturday

5:00 p.m. - THE BRASS CHOIR
(from the University of Louisville Band)
Leon Raper, Director

Rotunda

Steinway Piano, courtesy of the Shackleton Piano Co.



UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC Robert Whitney, Dean

announces

its

1960-61 MUSICAL SEASON

GARDENCOURT

Alta Vista Road

Louisville 5, Ky.

				MARCH, o	continued
OCTOBER 22,23	Campus Carnival of Science and the Arts, Belknap Campus, 1:30-5:30 p.m.	22	University of Louisville Symphony Orchestra, Karlos Moser, Director, Columbia Auditorium,	19	Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m.
27, 28	Kentucky Opera Association, Karlos Moser, Acting Director, "Cavalleria Rusticana" and "L'Heure Espagnole"		8:00 p.m. Naymond Thomas, baritone, pupil of Fletcher Smith, Gardencourt, 8:30 p.m.	25	Mildred Kemp, trombone, pupil of Ernest Lyon, Gardencourt, 8:30 p.m.
	Columbia Auditorium, 8:30 p.m.			APRIL	
30	Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m.	FEBRU ARY	Y University Choir Tour, Walter Dahlin, Director	13, 14	Kentucky Opera Association, Karlos Moser, Acting Director, "Lucia di Lammermoor," Columbia Auditorium, 8:30 p.r
NOVEMBER	J.R.	9, 10	Kentucky Opera Association, Karlos Moser, Acting Director,	16	Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m.
4	University Choral Union, Walter Dahlin, Director, Lili Chookasian and Richard Dales, soloists		"The Bartered Bride" Columbia Auditorium, 8:30 p.m.	21,22 23	Fifteenth Festival of Contemporary Music, Gardencourt, Friday and Saturday, 8:30 p.m.; Sunday, 4:00 p.m.
	Columbia Auditorium, 8:30 p.m.	19	Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m.	28	Carol Weiss, piano, pupil of Benjamin Owen,
11	Laurice Booker, mezzo-soprano, pupil of Audrey Nossaman, Gardencourt, 8:00 p.m.	23	Louisville String Quartet, Columbia Auditorium, 8:30 p.m.		Gardencourt, 8:30 p.m.
27	Francis Hopper, organ "Bach Series," Gardencourt, 4:00 p.m.	25	Grace Wieck, soprano, pupil of Fletcher Smith, Gardencourt, 8:30 p.m.	MAY 2	University of Louisville Band Tour in Kentucky
DECEMBE	red	28	University of Louisville Concert Band, Leon Raper, Director, University Center,	5	Tiffany Ade, organ, pupil of Francis Hopper Gardencourt, 8:00 p.m.
2,3	Kentucky Opera Association		Belknap Campus, 8:00 p.m.		
	Karlos Moser, Acting Director, "Cinderella," Columbia Auditorium, 8:30 p.m., Friday; 2:00 p.m., Saturday	MARCH		12	University Choral Union, Walter Dahlin, Director, Audrey Nossaman and Richard Dales, soloists, Auditorium to be announced, 8:30 p.m
4	Benjamin Owen, piano, Gardencourt, 4:00 p.m.	10	Philip Noer, violin, pupil of Paul Kling, Gardencourt, 8:30 p.m.	14	University of Louisville Symphony Orchestra, Karlos Moser, Director, Columbia Auditorium,
9	Patrick McGuffey, trumpet, pupil of Leon Raper, Gardencourt, 8:30 p.m.	11	Carole Jordan, soprano, pupil of Fletcher Smith, Gardencourt, 8:30 p.m.	16	8:00 p.m. University of Louisville Concert Band,
	Kaper, January	17	Jo Ann Baxter, bassoon, and woodwind quintet, pupils of James F. Livingston, Gardencourt, 8:30	10	Leon Raper, Director, Columbia Auditorium, 8:00 p.m.
JANUAR	RY		p.m.		
20	University Choral Union, Walter Dahlin, Director, Columbia Auditorium, 8:30 p.m.				
	Director, Comments				for and man to the public

Because this schedule is subject to change, we urge you to consult the music calendar of the Sunday Courier-Journal regularly. All concerts at Gardencourt are free and open to the public.

All others, with the exception of the University Band and Orchestra require a ticket for admission.

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Grace Whitney

THE KENTUCKY OPERA ASSOCIATION Karlos Moser, Acting Director

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital

Saturday, October 22, 1960

Gardencourt 10:30 a.m.

Bourree

Havin' Fun Siegmeister

Sue Snedeker, pianist (Wagner)

The Mechanical Doll Shostakovich

Stewart Royster, pianist (White)

Invention in B flat major Bach

LaVerne Shelton, pianist (D. Owen)

Invention in D minor Bach

Evening in the Country Bartok

Frona Murphy, pianist (D. Owen)

Steinway Piano

The Kentucky Opera Association

(Member of Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Present

MASCAGNI'S

CAVALLERIA RUSTICANA

with

CHARME RIESLEY, WILLIAM PICKETT (Returning Guest Artist),
DON PETERSEN, HELEN DEAN, RUTH MORTON

and

RAVEL'S

THE SPANISH HOUR

with

William Pickett, Arcenia Moser, Richard Lohr, Robert Fischer, Logan Pope

> under the direction of KARLOS MOSER

> > with members of

THE LOUISVILLE ORCHESTRA

and

The Kentucky Opera Association Chorus

Columbia Auditorium

27 and 28 October, 1960

8:30 P.M.

TURNAU OPERA PLAYERS

present

CINDERELLA

by Rossini

Produced by Kentucky Opera Association and the University of Louisville School of Music

FRIDAY EVENING DECEMBER 2
SATURDAY MATINEE DECEMBER 3

The Friends of the Opera extend to all opera patrons an invitation to become a "Friend." For the small sum of \$3.00 per year, you will receive, before every opera, a copy of "Libretto," which will keep you up to date on what goes on behind the scenes. The Wednesday morning, prior to each opera of the season, join the Friends of the Opera for a cup of coffee and a fascinating talk by Mr. Moser and a song or two from members of the cast. Lots of exciting plans are in the offing, including a return to the preopera dinners, which were such a success last year. Opera is so much more fun when you participate in its activities!

Make out your \$3.00 check to "Friends of the Opera" and mail to Mrs. Spalding Abell, 60 Hill Road, Louisville 4, Kentucky.

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PIETRO MASCAGNI, born in Leghorn in 1863, lived to see the downfall of Mussolini's fascist state, with which he was in sympathy, and died in poverty and disgrace in a small hotel room in Rome in 1945.

As a young man he submitted "Cavalleria" to a contest sponsored by the publishing house of Sonzogno. It won the contest, and was a sensational success at its premier at the Teatro Costanzi on May 17, 1890. Mascagni became famous overnight. He took forty curtain calls, and outside the theatre, thousands waited to acclaim him. By 1892 "Cavalleria" had been seen throughout Europe and America, each time to riotously enthusiastic audiences.

It is sad to say that Mascagni never duplicated this success. This opera stands alone as his one definitive work. Besides its obvious merits as a superior piece of musical theatre, which has won it a place on the standard repertoire of every opera company in the world, it was the first opera of a new school known as "verismo," "a naturalistic movement in opera in which the emphasis was on librettos with everyday characters and situations, a complete departure from costume plays and episodes from history and legends."

The Verismo movement was seen in the operas of Leoncavallo and Puccini, outstanding examples being "I Pagliacci", also "Il Tabarro" and "La Boheme."

MAURICE RAVEL was born in France in 1875, and died in Paris in 1935. During his lifetime as composer, he wrote only two operas, "L'Heure Espagnol" and "L'Enfant et les Sortileges," a combination of Opera, Ballet and Pantomine.

"L'Heure Espagnol" (Spanish Hour) opened in Paris in 1911, at the Opera Comique, to mild critical acclaim. This was due in part to the fact that it is a "Chamber Opera" meant to be played on a small stage in a more intimate setting, and the vast confines of the Paris Opera Comique tended to stifle its lightness and precision. During the years that have followed, however, it has gradually won a place for itself as a masterpiece of its particular genre. The musical reputation of its composer has, in great measure, paralleled that of his opera. During his lifetime he lived under the shadow of Debussy and was even accused several times of plagiarising the master. Ravel's music is in the classical tradition, his orchestral arrangements are sparkling and clear; these facts have disproved any allegations of imitation, and he is coming into his own, now, as an acknowledged master of contemporary French music.

CAVALLERIA RUSTICANA

An Opera in one act by Pietro Mascagni

CAST

SANTUZZA, A Village girl	Charme Riesley
ALFIO, A Carter	Bill Pickett
LOLA, Alfio's wife	Helen Dean
MAMMA LUCIA, An Innkeeper	Ruth Morton
TURIDDU, Her son	Don Petersen
The action takes place in Sicily during the latter	r half of the nineteenth

The action takes place in Sicily during the latter half of the nineteenth century.

Scene: A Village square.

During the overture, Turiddu's voice is heard, praising the charms of his one-time sweetheart, Lola.

As the curtain rises, the villagers greet the bright Easter morning in the square outside the church. Suddenly SANTUZZA enters, stops MAMMA LUCIA, and pleads with her to reveal the whereabouts of TURIDDU. LUCIA asks her why she is so curious, and just as she is about to reveal that she loves TURIDDU, ALFIO appears, full of good cheer, and sings a lusty song about his profession of carter. When he finishes, voices from within the church are heard singing the "Regina Coeli," the villagers join in the singing, and as a procession approaches, follow it into the church, leaving SANTUZZA and MAMMA LUCIA alone in the square.

SANTUZZA, whose hopeless passion for TURIDDU is made more desparate by the fact that she will bear his child, confesses her plight to MAMMA LUCIA, in an expressive and beautiful aria. MAMMA LUCIA, shocked, rushes into the church to pray for her.

TURIDDU now confronts SANTUZZA, who upbraids him violently, saying that he has never loved anyone but LOLA. A bitter quarrel ensues, in which he accuses her of unwarranted jealousy. The tension of this scene is heightened by the appearance of LOLA, who sings a gay insouciant song, and shrugs indifferently at the veiled accusations of SANTUZZA as she enters the church. Enraged by TURIDDU'S behavior SANTUZZA curses him. He throws her to the ground and follows LOLA into the hurch.

ALFIO now enters, and the distraught SANTUZZA pours forth to him the story of his wife's infidelity. He swears to seek revenge, and each leaves the square. The "Intermezzo" is now heard, bringing into sharp relief, with its lovely, peaceful clarity, the violent passions of the principal characters.

As the villagers leave the church, followed by TURIDDU and LOLA, they are invited by TURIDDU to join them in a glass of wine. ALFIO appears suddenly, and is offered a drink by TURIDDU. He spurns the glass offered him, and TURIDDU, insulted, challenges him to a duel, in the traditional Sicilian manner, by biting him on the ear. The challenge is accepted. At this point TURIDDU realizes the harm he has done SANTUZZA, and begs ALFIO for forgiveness, but ALFIO is immovable, and the rendezvous in the orchard is reaffirmed. Calling to his mother, he begs a final blessing, as when he had left for war, then rushes off. Sensing his peril she calls after him. SANTUZZA now enters, and the two women cling to each o her. A voice in the distance, shouts that TURIDDU has been killed, and the curtain falls.

THE SPANISH HOUR

An Opera in one act by Maurice Ravel

CAST

RAMIRO, A Muleteer	Bill Pickett
TORQUEMADA, A Clockmaker	Logan Pope
CONCEPCION, His wife	Arcenia Moser
GONSALVO, A poet	Richard Lohr
DON INIGO, A banker	Robert Fischer

The action takes place in Spain, in the eighteenth century.

Scene: A Clockmaker's shop

As the curtain rises RAMIRO enters with a broken watch. TORQUE-MADA starts to repair it, but has to leave before it is fixed, because he has to attend to the town clocks, which he does every Thursday, leaving his wife to her own pursuits.

CONSALVO, the poet, now makes his apparence, singing his love song to CONCEPCION. She hides him in a clock, and asks RAMIRO to carry him out of the room. Before RAMIRO can do so, however, DON INIGO enters unexpectedly, and woos CONCEPCION, knowing she is alone, because he had given her husband the job of Town Clock Repairer. CONCEPCION refuses him, and follows RAMIRO and the clock containing the poet out of the room. DON INIGO hides playfully in another clock as RAMIRO returns and sings about the quiet joys of the clock shop.

CONCEPCION appears, and asks RAMIRO to fetch the other clock back into the shop, as DON INIGO continues vainly to woo CONCEPCION from his hiding place. When RAMIRO appears with the other clock and offers to carry DON INIGO away he is ecstatic, and they all leave the shop.

RAMIRO returns, singing his envy of the clockmaker, but is rudely interrupted by CONCEPCION, furiously complaining that DON INIGO is stuck in the other clock. RAMIRO leaves, returns with DON INIGO, and asks CONCEPCION which clock he must attend to next. CONCEPCION replies "None at all," and they depart.

Now TORQUEMADA returns and sells clocks to both the poet and the banker who cannot refuse out of embarrassment. When the poet and TORQUEMADA both try to pull the banker out of his clock, they are unsuccessful, but RAMIRO the Muleteer reappears with CONCEPCION, and does so with consummate ease. All agree that he is indeed the man of the hour.

The story over, the five join together in song, declaring that in the game of love, even the muleteer will have his turn.

Make Up......Polly Brown

Sets and costumes designed by Mrs. Albert C. Dick, Jr.

Costumes executed by Faith McQuillan Lorena Lowery Katharine Walsh Mrs. William H. Harrison

ACKNOWLEDGEMENTS

Hammond Organ courtesy of Shackleton's Electrical equipment courtesy of The Turntable Orange Trees courtesy of Mr. Lydia Durrett "Social Outcast" Goat, courtesy of Mr. and Mrs. Edward S. Bonnie

CHORUS

Toni Booker Lewis Coady Joan Daugherty Gioacchino De Carolis Martha Ann Grauel James Gregory Diane Houghton Gary Horton Carole Jordan Zona Kennedy Angelina Kravich Norma Laney Helen Lazor

T. J. McQuillan Charlise Mallory Norma Jean Martin Claude Montgomery Virginia Montgomery Lucile Paris Grace Plymale Naymond Thomas Edith Tighe Betty Timmell Grace Wieck Mike Wilson Judy Wright

YOUNG BOYS

David Clenny David Egan

John Egan Charles Leslie

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WHO'S WHO IN THE FIRST KOA PRODUCTION OF 1960-1961.

HELEN DEAN, Mezzo Soprano, a native Louisvillian. The lovely Mrs. Dean was a soloist with the Louisville Orchestra while still in High School. Later she studied at the New England Conservatory, and at the Opera School at Tanglewood. Her roles with K.O.A. include Cherubino, Old Maid in Menotti's "Old Maid and the Thief," and the witch in Hansel and Gretel. She is also active in the Anchorage "Mummers and Minstrels."

MRS. ALBERT DICK, Founder, Designer, Past President of the Louisville Children's Theatre, studied Art at Corcoran and Phillips Art Galleries in Washington, D. C. She has designed sets for the University players and the Little Theatre, also did the Army Quartermaster show during the war. In her spare time she paints murals, rides horses, and takes care of her busy and active young family.

ROBERT FISCHER, Bass, also a native Louisvillian. Mr. Fischer made his opera debut at Tanglewood under Boris Goldovsky. He was in the original New York production of "South Pacific," and his premier leading roles with the KOA, include "Holy Devil," "School for Wives." He also sang for 65 weeks at the Iroquois Amphitheatre.

RICHARD LOHR, Tenor. Born in New Jersey, Mr. Lohr studied voice in Heidelberg and Milan, and had his own T.V. program in Alabama. His leading roles with KOA include Ernesto in "Don Pasquale" and Alfredo in "La Traviata."

RUTH MORTON, Contralto. This native of Louisville is making her Opera solo debut as Mamma Lucia in "Cavalleria Rusticana." She is soloist for the St. Paul's Methodist Choir, and helped organize the P.-T.A. chorus with the late Helen Boswell.

ARCENIA MOSER, Soprano. A Philadelphian, Mrs. Moser toured Europe with the Temple University Choir. Premiered new works at Tanglewood, and has sung Marguerite in the Ginghampton, N. Y. production of "Faust."

KARLOS MOSER. Our director, a graduate of Princeton University, and the University of Denver, besides studying for two years at the Mozarteum in Salzburg, conducted "Rigoletto" with Boris Goldovsky's New England Opera Company, and a season of opera with the Turnau Opera, at the Ringling Theatre in Sarasota, Florida.

DON PETERSEN, Tenor. Born in San Francisco, Mr. Petersen was a former scholarship student at the University of Louisville, and a finalist in the regional Metropolitan Auditions. His KOA roles include the King in "Amahl," Parpignol in "La Bohme." He was also the king in WHAS Crusade For Children in 1957.

WILLIAM PICKETT, Baritone. Long a favorite with K.O.A. Operagoers. His roles have included "Don Giovanni," the elder Germont in "La Travia" and Ramiro in the K.O.A.'s original production of "Spanish Hour." Recently, he sang in "Manon," in Fort Worth with members of the Metropolitan Opera.

SHARME RIESLEY, Soprano. This talented young woman has sung many leading roles for the K.O.A., including Nedda in "Pagaliacci," Dorabella in "Cosi Fan Tutte," and last year she returned, after a year's study abroad with a Fulbright Scholarship, to sing Mimi in "La Bohme," a performance which won her critical acclaim, and endeared her to the hearts of all Louisville operagoers.

Aut.

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

First North American Tour Under the Patronage of His Majesty King Frederik IX of Denmark

THE NEW DANISH QUARTET
ARNE SVENDSEN, Violin KNUD FREDERIKSEN, Viola
PALLE HEICHELMANN, Violin PIERRE RÉNÉ HONNENS, Cello
The Playhouse, Saturday, October 29, 1960, 8:30 P.M.

PROGRAM

> Menuetto : Allegretto Finale : Presto

Adagio con sentimento religioso
Allegretto moderato ed innocente
Allegro non tanto, ma molto scherzoso

INTERMISSION

Quartet in A Minor, Opus 51, No. 2......BRAHMS

Allegro non troppo
Andante moderato
Quasi minuetto, moderato
Allegro non assai

Columbia Artists Management, Inc. Personal Direction: Schang, Doulens and Wright 165 West 57th St., New York 19, N. Y.

Next Concert in the Series

JUILLIARD QUARTET - December 10, 1960. Program,
Mozart - K. 465, "Dissonant"

Berg - Lyric Suite
Webern - Six Eagatelles
Beethoven - Opus 95, F Minor

Spiegel ter Ørzehrader vå Organiska allen Grissen vå stade so Ørzel sakeder madis fassen ördeninglich druck em Halbanim pen vå sinkreiden Wesser Amole Gebielm Psatzgramsken Organist autich versasten vir Komisker Paikelicher matestar soner töblicher bestrybig vå komadig aussgericht vå ausgrangt.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Grancis Hopper, Organist

in

Five programs of the Organ music of Johann Sebastian Bach

Gardencourt, Sunday Afternoons at 4:00 p.m.

October 30, 1960 November 27, 1960

February 19, 1961, March 19, 1961

April 16, 1961

Gardencourt

4:00 p.m.

Gardencourt

4:00 p.m.

PROGRAM

Prelude and Fugue in A Minor	BWV° 551
Two Chorale Preludes,	
1. Vater unser im Himmelreich Our Father which art in Heaven	737
2. Allein Gott in der Höh sei Ehr'	716
Sonata III in D Minor	527
Vivace	

Interval

1.	Herzlich thut mich verlangen	72
	My heart is filled with longing	
2.	Valet will ich dir geben	73
	Farewell I gladly bid thee	

(Schlicker Organ)

PROGRAM

November 27, 1960

BWV°
Prelude in A Minor
Chorale Preludes (Orgelbüchlein)
2. Gottes Sohn ist kommen, Once He came in blessing
3. Herr Christ, der ein'ge Gottes Sohn, O Thou, of God the Father
4. Lob sei dem allmächtigen Gott, To God we render thanks and praise5. Puer natus in Bethlehem, A Child is born in Bethlehem
6. Gelobet seist du, Jesu Christ, All praise to Jesus' hallowed name
7. Der Tag, der ist so freudenreich, O hail this brightest day of days8. Vom Himmel hoch, da komm' ich her, From heaven above to earth I come
9. Vom Himmel kam der Engel Schaar, To shepherds, as they watched by night
10. In Dulci Jubilo
11. Lobt Gott, ihr Christen, allzugleich, Let all together praise our God
Interval
Prelude and Fugue in C Major545
Chorale Preludes (Orgelbüchlein)
12. Jesu, meine Freude, Jesu, my chief pleasure
13. Christum wir sollen loben schon, Now praise we Christ, the Holy one
14. Wir Christenleut', Come, Christian folk15. Helft mir Gottes Güte preisen, Come, let us all with fervour
16. Das alte Jahr vergangen ist, The old year now hath passed away
17. In dir ist Freude, In Thee is gladness
18. Mit Fried' und Freud' ich fahr' dahin, In peace and joy I now depart
19. Herr Gott, nun schleuss den Himmel auf, Lord God, now open wide Thy Heaven
Torresta and Fugue in D Minor 565

^{*} Numbers refer to Schmieder's Thematic Catalog of Bach's Works

Prelude and Fugue in E Minor533
Chorale Preludes (Orgelbüchlein)
20. O Lamm Gottes, unschuldig, O Lamb of God all holy
21. Christe, du Lamm Gottes, O Christ, Thou Lamb of God
22. Christus, der uns selig macht, See the Lord of Life and Light
23. Da Jesu an dem Kreuze stund, When on the Cross the Savior hung
24. O Mensch, bewein' dein' Sünde gross, O man, thy grievous sin bemoan
25. Wir danken dir, Herr Jesu Christ, To Thee, Lord Jesus, thanks we give
26. Hilt, Gott, dass mir's gelinge, O help me, Lord, to praise Thee
Prelude and Fugue in C Major531
Interval
Chorale Variations,
Christ, der du bist der helle Tag766
O Christ, who art the light of day
Prelude and Fugue in A Minor543

(Schlicker Organ)

Prelude and Fugue in B Minor544

Numbers refer to Schmieder's Thematic Catalog of Bach's Works

Sonata II in C Minor
Chorale Preludes (Orgelbüchlein)
27. Christ lag in Todesbanden, In death's strong grasp the Saviour lay
28. Jesu Christ us, unser Heiland, Jesus Christ, our Lord Redeemer
29. Christ ist erstanden (Three stanzas), Christ is arisen
30. Erstanden ist der heil' ge Christ, The blessed Christ is risen to-day
31. Erschienen ist der herrliche Tag, On earth has dawned this day of days
32. Heut' triumphiret Gottes Sohn, Today triumphs God's Son
Interval
Prelude and Fugue in D Minor539
Chorale Preludes (Orgelbüchlein)
33. Komm, Gott, Schöpfer, heiliger Geist, Come, God Creator, Holy Ghost
34. Herr Jesu Christ, dich zu uns wend', Lord Jesus Christ, be present now
35. Liebster Jesu, wir sind hier, Blessed Jesu, at Thy word
36. Dies sind die heil 'gen zehn Gebot', These are the holy ten com- mandments
Concerto II in A Minor (After Vivaldi)



John Broad: Cart

THE ORGAN OF BACH William L. Sunmer

Before 1900, most of the instruments associated with J. S. Bach had been displaced by more modern organs or rebuilt in another style and with another aesthetic. "The tone of an old organ laps round the hearer like a gentle flood: that of the new rushes upon him with the roar of surf," said Albert Schweitzer, who complained that so many of the organs of the nineteenth century were "unbachischen", homophonic and harmonic rather than clear and contrapuntal.

Although the old erroneous idea that many of Bach's organ works were almost unplayable on the organ of his time is easily disposed of, the matter of what would have been his attitude to the "modern organ" is one of pure speculation. But it must be said that many modern organs, the result of an enlightened eclecticism, are much better instruments for the interpretation of Bach than the romantic-symphonic organs of two or three generations ago.

It can be maintained that an organ on which the "inwardness" of the works of the greatest composer for the instrument cannot be made to reveal itself is not adequate. Moreover, it cannot be imagined that Bach would have regarded with satisfaction the opaque tones of the harmonic instrument on which the finest counterpoint becomes homophonic. The few accounts remaining to us of Bach's organ playing give us little real information.

He left no "method" such as those of his son Carl Philip Emanuel for the

"clavier." His "organ-tutor" can be found in his chorale preludes, wherein all the resources of the eighteenth-century organ at its best are artistically exploited to the full.

There is a timelessness about the music of Bach, as there is about Christian faith, of which his works are so often an expression and an interpretation. Thus, it is no business of the author's to decry the remarkable advances in the art of organ building since the year 1750. Nevertheless, much has been lost too, and only now is in the process of being understood and recovered. A study of the organ of Bach, its tonal qualities, its action and its registration cannot but be of help in the understanding of his works on the other hand, and of the design of organs on the other.

Announcements

- November 4, University Choral Union, Walter Dahlin,
 Director, Lili Chookasian and Richard Dales,
 soloists, Columbia Auditorium, 8:30 p.m.
 (admission by ticket only)
- November 11, Laurice Booker, mezzo-soprano, student of Audrey Nossaman, Gardencourt, 8:00 p.m.
- November 27, Francis Hopper, organist, "Bach Series" Gardencourt, 4:00 p.m.

UNIVERSITY CHORAL UNION



First Concert 8:30 P.M., November 4
COLUMBIA AUDITORIUM

The University Choral Union*

WALTER DAHLIN, Musical Director

PROGRAM

ORPHEUS AND EURIDICE	Act	II	Gluc	:k
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Part I -Orpheus in the Underworld

Part II—Orpheus and Euridice in the Elysian Fields

SOLOISTS: Lili Chookasian, contralto (Orpheus)

Carole Jordan, soprano (Euridice)

INTERMISSION

ROMEO AND JULIET, Excerpts______Berlioz

Part I —Introduction (orchestra)
Prologue (contralto and chorus)

Part II —Strophes (contralto)

Love Scene (orchestra)

Part III—Finale (baritone and double choir)

SOLOISTS: Lili Chookasian, contralto Richard Dales, baritone

^{*}The University Choral Union is affiliated with the University of Louisville

ORPHEUS AND EURIDICE

Christoph Willibald von Gluck (1714-1787) had produced ten successful Italian operas in half as many years when, in 1745, he was invited to compose for the Haymarket Theatre in London. The English audiences, accustomed to the opulence of Handel's oratorios, found Gluck's music inconsequential. Handel added his own rather rough criticism.

Until this time, Gluck's success had been so uniform he had not troubled himself to examine the foundations of his work. Jolted from his complacency by the London failure, he began to examine his music and to engage in introspection. There was no immediate change in his work, however. For fifteen more years he continued to cater to the public taste and to enjoy popular success in Europe. During this long period he set about "educating" himself. He travelled a great deal, studied foreign languages and letters, and gave serious attention to the esthetic bases of dramatic music. He also made valuable acquaintances and contacts among the cognescent. of dramatic music. He also made valuable acquaintances and contacts among the cognoscenti.

In 1761, Gluck responded to a plea for reform in ballet. He produced a revolutionary and amazingly successful Don Juan. Almost immediately he turned his new vigor and talents back to opera. Until this time he had usually set the hackneyed, artificial lines of Metastasio, the busiest librettist of the times. Raniero de Calzabigi offered Gluck a vital new libretto. The result was Orfeo ed Euridice, which was performed for the first time in Vienna on October 5, 1762. The opera was received coldly, but soon began to gain support, and within two years was enjoying great success. enjoying great success.

The story is quite simple, but expressed in highly dramatic musical terms. Act I is extremely short, and announces the mourning of a group of friends, and the extreme sorrow of Orpheus at the death of his beloved bride, Euridice.

In Act II, Orpheus is journeying through the Underworld, seeking his lost love. He is confronted with the wild, mocking singing of the Demons, who block his path with frenzied dances. Orpheus overcomes his fear, and entreats the monsters to have pity on him. He is rejected with loud, harsh cries, but continues his pleading. Finally the Demons begin to listen to him, and his eloquent song of grief lulls their frenzy to a tranquil prayer for his success. In the Dance of the eloquent song of grief lulls their frenzy to a tranquil prayer for his success. In the Dance of the slessed Spirits is heard a flute melody which is pure beauty. This moment alone entitles Gluck to a place on the pinnacle of the masters. The ethereal voice of Euridice is heard as she wanders through the Fields. Orpheus implores the shadows to lift so he may see his wife once again. The Spirits agree to restore Euridice after Orpheus promises not to look at her until their return to Earth. Holding her hand, he slowly leads her away. return to Earth. Holding her hand, he slowly leads her away.

Act III is also very short. Orpheus has not been able to keep his vow, and Euridice dies once again. The god Amor has her restored to life, and there ensues a trite "happy" ending.

ROMEO AND JULIET

For more than a decade Hector Berlioz (1803-1869) had been struggling with only sporadic success to find acceptance for his music. At the close of a performance of his Harold en Italie in 1839, the great Paganini rushed forward, knelt at the feet of the young composer, and offered him extravagant public acclaim. A few days later Berlioz received a note:

My dear Friend,—Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed.—Your most affectionate friend, Nicolo Paganini.

Whether this money was Paganini's or was actually a gift of the Bertin family is not important now. Berlioz was freed for a time from the drudgery he endured simply to survive. For the first nine months of 1839, he devoted himself to composition. Some years before, he had recognized the value of Shakespeare's writings as superb material for musical works. He now chose Romeo and Juliet as a subject. Actually it was not the personal tragedy of the young lovers so much as the poetry of Shakespeare he wished to convey. While still in his teens Berlioz had learned to love the music of Gluck. He had long held Beethovn in extreme reverence. It was by careful design that Berlioz assigned to the Chorus an important task, as Gluck had done in Orfeo, and as Beethoven had done in his incomparable Ninth Symphony. Romeo et Juliette is closely akin to these two older works in spirit. The new work, "A dramatic symphony with soloists and chorus," was first performed on November 24, 1839, by two hundred instrumentalists and singers. It met with instant success and was performed twice more within the next month.

PROLOGUE

(Contralto et Choeur)

D'anciennes haines endormies Ont surgi comme de l'enfer: Capulets, Montagus, deux maisons ennemies Dans Verone ont croise le fer.

Pourtant de ces sanglants desordres Le Prince a reprime le cours, En menacant de mort ceux qui malgre ses ordres Aux justices du glaive auraient encor recours.

Dans ces instants de calme une fete est donnee Par le vieux chef des Capulets.

Le jeune Romeo, plaignant sa destinee Vient tristement errer a l'entour du palais Car il aime d'amour Juliette, la fille, Des ennemis de sa famille.

PROLOGUE

(Contralto and Chorus)

An ancient feud, long abated, Has once again burst forth as if from Hell. Capulets, Montagues, two warring houses In Verona have come to blows.

Now the Prince has called a halt To these bloody encounters By threatening with death

Whoever seeks justice with the sword.

In the lull of arms

Old Capulet gives a ball.

Young Romeo, bemoaning his fate, Comes to the palace gates, For love of Juliet, the daughter Of his family's foes.

Le bruit des instruments, les chants melodieux Partent des salons ou l'or brille. Excitant et la danse et les eclats joyeux.

La fete est terminee; et, quand tout bruit expire, Sous les arcades on entend Les danseurs fatigues s'eloigner en chantant.

Helas!—et Romeo soupire, Car il a du quitter Juliette.

Soudain, Pour respirer encor cet air qu'elle respire,

Il franchit les murs du jardin.

Deja sur son balcon, la blanche Juliette Parait et, se croyant seule jusques au jour, Confie a la nuit son amour.

Romeo, palpitant d'une jor inquiete, Se decouvre a Juliette Et de son coeur les feux eclatent a leur tour. The din of instruments, the lilting tunes Wafted from gilded halls Spur to gaiety and dance.

Now the ball is over, noises stilled,

And one hears beneth the archways Retreating guests faintly singing.

But Romeo sighs: "Alas!"
For he has had to leave his Juliet.

Suddenly,
That he may breathe the air she still is
breathing,
He overleaps the garden wall.

Then on her balcony, the white-clad Juliet Appears and, thinking herself alone till dawn, Confides her love to the night.

Romeo, stirred by uneasy joy, Reveals himself to Juliet, And in his heart also the fires of passion burn.

STROPHES

(Contralto)

Premiers transports que nul n'oublie!
Premiers aveux, premiers serments
De deux amants,
Sous les etoiles d'Italie;
Dans cet air chaud et sans zephirs,
Que l'oranger au loin parfume,
Ou se consume
Le rossignol en longs soupirs,
Quel art, dans sa langue choisie,
Rendrait vos celestes appas?
Premier amour, n'etes-vous pas
Plus haut que toute poesie?
Ou ne seriez-vous point dans notre exil
mortel
Cette poesie elle-meme,
Dont Shakespeare lui seul eut le secret
supreme
Et qu'il remporta dans le ciel?

Heureux enfants, aux coeurs de flamme,
Lies d'amour par le hazard
D'un seul regard,
Vivant tous deux d'une seule ame,
Cachez-le bien sous l'ombre en fleurs,
Ce feu divin qui vous embrase,
Si pure extase
Que ses paroles sont des pleurs!
Quel roi, de vos chastes delires
Croirait egaler les transports?
Heureux enfants! et quels tresors
Payeraient un seul de vos sourires?
Ah! savourez longtemps cette coupe de miel
Plus suave que les calices

Ou les anges de Dieu, jaloux de vos delices, Puisent le bonheur dans le ciel!

SCENE D'AMOUR (Orchestre)

STANZAS

(Contralto Solo)

First joys of love that none forgets, First vows and promises
Of youthful lovers,
Beneath Italian skies;
In that warm, motionless air,
Fragrant with orange blossoms
And filled with the voice of the nightingale,
What human art, however skilled,
Could render your magic spell?
Is not first love beyond all poetry,

Unless it be that very poetry Of which, among us castaways on earth, Shakespeare alone had the secret,

And took with him to heaven.

Blessed children with hearts on fire, Bound in love by the chance Of a single glance, Possessing but a single soul— Be sure to hide under the flowered shade The sacred flame that now consumes you, The pure ecstasy Whose words are tears! What king commands the bliss Of your chaste madness, blessed children? What treasures could pay for the least of your smiles? Ah! Make the cup of honey last, Sweeter than the cups from which the angels of God, Jealous of your gladness, Drain happiness in heaven.

LOVE SCENE (Orchestra)

FINALE

MANTAGUS ET CAPULETS

Mais notre sang rougit leur glaive, Le notre aussi contre eux s'eleve,

CAPULETS

Ils ont tue Tybalt! Et Paris donc!

MONTAGUS

Qui tua Mercutio? Et Benvolio?

MONTAGUS ET CAPULETS

Perfides, point de paix! Non, non, non! Non laches, point de treve! Non, non, non!

LE PERE LAURENCE

Silence, malheureux!
Pouvez-vous sans remords,
Devant un tel amour ctaler tant de haine?
Faut-il que votre rage en ces lieux se
dechaine,
Grand Dieu, qui vois au fond de l'ame,
Tu sais si mes voeux etaient purs;
Grand Dieu, d'un rayon de ta flamme,
Touche ces coeurs sombres et durs,
Et que ton souffle tutelaire,
A ma voix sur eux se levant,
Chasse et dissipe leur colere
Comme la paille au gre du vent.

CAPULETS

O Romeo! jeune astre eteint, Dans ces moments supremes, Les Capulets sont prets eux-memes A s'attendrir sur ton destin.

MONTAGUS

O Juliette! douce fleur, Dans ces moments supremes, Les Montagus sont prets eux-memes A s'attendrir sur ton destin.

MONTAGUS ET CAPULETS

Dieu, quel prodige etrange! Plus d'horreur, plus de fiel, Mais des larmes du Ciel! Toute notre ame change.

LE PERE LAURENCE

Jurez donc par l'auguste symbole,
Sur le corps de la fille et sur le corps
du fils.
Par ce bois douloureux qui console,
Jurez tous, jurez par le saint crucifix,
De sceller entre vous une chaine eternelle
De tendre charite, d'amitie fraternelle.
Et Dieu, Dieu qui tient en main le futur
jugement,
Au livre du pardon inscrira ce serment,

LE PERE LAURENCE, LES MONTAGUS ET LES CAPULETS

Par ce bois douloureux qui console,

Vous jurez Nous jurons tous d'eteindre enfin

Tous vos ros ressentiments:

Amis, amis, pour toujours!

FINAL

MONTAGUES AND CAPHLETS

But our blood is on their swords! Our blood boils up against them!

CAPULETS

They killed our Tybalt, and Paris too!

MONTAGUES

Who killed Mercutio and our Benvolio?

BOTH TOGETHER

Traitors! No truce! Never, no! No! Cowards! No truce! Never, ne! No!

FRIAR LAURENCE

Be still, you wretched men!
How can you, shamelessly,
In front of such a love display such hate?
How can you vent your rage in such a spot,
And feed it on the spoils of death?
Dear God, who seest in our souls,
Thou knowest my intent was pure;
Dear God, send thou a ray of light
Into these dark and hardened hearts,
Let thy paternal love,
Summoned by my prayer, descend on them,
Sweeping anger from their hearts
Like straw before the wind.

CAPULETS

Romeo! young blighted star, In such a time as this, The Capulets themselves Do grieve about your fate.

MONTAGUES

O Juliet! tender flower, In such a time as this, The Montagues themselves Do grieve about your fate.

BOTH TOGETHER

God! A miracle is wrought! Our fear is gone, we feel no hate, But only tears from Heaven And our souls transformed.

FRIAR LAURENCE

Then swear by the sacred symbol By the daughter's body,

By the body of the son,
By the painful Cross which is balm,
Swear ye, swear ye all by the Cross,
To bind yourselves with an eternal bond
Of mutual love and charity.
And God whose hand shall judge us yet
Will mark this oath upon forgiveness' scroll.

FRIAR LAURENCE, MONTAGUES AND CAPULETS

By the painful Cross which is balm,

You We swear to banish forever

All { your our } ancestral hate,

Friends now and forever!

UNIVERSITY CHORAL UNION

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JOHANN SEBASTIAN BACH

"Magnificat"

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Friday, January 20, 8:30 P.M. COLUMBIA AUDITORIUM

THE HATTIE BISHOP SPEED MUSIC ROOM OF THE J. B. SPEED ART MUSEUM

Endowed Concerts

1960-1961 SERIES



S. HUROK

Presents

JULIAN BREAM

Lute and Guitar Recital

Woman's Club Auditorium November 7, 1960 8:30 P. M.

PROGRAM

I

ELIZABETHAN LUTE MUSIC

Queen Elizabeth's Galliard Mignarda The Battle Galliard	. John Dowland (1563-1626)
Pavan	. Thomas Morley (1557-1603)
Almaines	. Robert Johnson (1570-1634)
Galliard	. <i>Philip Rossiter</i> (1575-1633)
Greensleeves Walsingham Almaine	. Francis Cutting (C 1600)
Fantasia	. John Dowland

INTERMISSION

GUITAR

Suite—from "Orfeo"
Prelude, Siciliano and Fugue Johann Sebastian Bach (1685-1750)
Andante and Allegro
Quatre Pièces Brèves
"Homenaje" pour le Tombeau de Debussy () Manuel de Falla
"Homenaje" pour le Tombeau de Debussy Danse du Meunier (1876-1946)
Parox pour our Infort Défort
Sall

MCA VICTOR RECUEIN

Endusine Management: HUROK ATTRACTRONS, INC., 750 Fileb Avenue New York 19, New York

GUITAR

Suite—from "Orfeo"	Claudio Monteverdi (1567-1643)
Prelude, Siciliano and Fugue	. Johann Sebastian Bach (1685-1750)
Andante and Allegro	Wolfgang Amadeus Mozart (1756-1791)
Quatre Pièces Brèves	Frank Martin (b. 1890)
"Homenaje" pour le Tombeau de Debussy	Manuel de Falla
Danse du Meunier	(1876-1946)
Pavane pour une Infante Défunte	
	Annual Section of the
	Isaac Albeniz
	(180-190)

RINGER RELEVANT

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1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

24TH CONSECUTIVE SEASON

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor JOHN BROWNING, Pianist

Program

BALLET SUITE FROM "CEPHALE ET PROCRIS" _____Grétry-Mottl

Tambourin Menuetto (Les Nymphes de Diane) Gigue

Moderately, Wistfully Andante serioso Allegro vivace

INTERMISSION

> Moderato Adagio sostenuto Allegro scherzando

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake — food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

The Steinway is the Official Piano of The Louisville Orchestra

NOTES ON THE PROGRAM

By Fanny Brandeis

BALLET SUITE FROM "CEPHALE ET PROCRIS" ANDRE ERNEST GRETRY

Born in Liége, Belgium, 1741 — died near Paris, 1813.

In January 1767, a young Belgian composer, André Grétry, set out from Rome, after studying there for six years, to go to Paris, where he hoped to produce operas. He stopped over in Geneva, stayed a whole year, and while there had the audacity to write to the aging Voltaire (then 73) asking for an audience. His Memoirs describe the occasion. "Sir", he wrote, "A young musician, arriving here from Italy . . . would like to try his feeble talents on a language which you daily enrich with immortal productions", and so on. An appointment was made and Grétry records that Voltaire said, "I have been told about you a number of times; I wanted to see you. You are a musician and you have wit! The combination is too rare, Sir, for me not to take the liveliest interest in you". But the great author said he could not supply a libretto, he was old and hardly knew the "comic opera which is the fashion in Paris"

But later in the talk he urged Grétry to hasten to Paris. "It is there that one takes flight into immortality". "Ah, sir, with what ease you speak of immortality. That charming word is as familiar to you as the thing itself". Whereupon Voltaire responded, "I would give a hundred years of immortality for a good digestion".

With the dual gifts of wit and musicianship Grétry was carried to the very top of his profession in Paris, though his first opera was a lamentable failure. But he was approached by a librettist with a text based on a recent story of Voltaire. "You restore me to life", said Grétry, "For I love this charming country where they treat me so badly". This time he had an astonishing success, and within five years, between 1768 and 1773, ten operas were written and performed; before the end he had composed and produced fifty operas.

"Cephalus loves his nymph-wife Procris, who gave him a faithful hunting dog, and a javelin which never missed its mark. Aurora, the goddess loves Cephalus, who repulses her, and for vengeance she contrives to have Procris, hidden from view in some bushes, confuse her husband into mistaking her for an enemy. He hurls the spear and slays her. Some in this audience will remember the affecting painting of this scene by Piero di Cosimo, in the National Gallery in London — the horror-struck Cephalus, bending over his wife's body, the mournful dog joining in his grief.

Three dances from the opera's ballet have been arranged by the Vienna conductor, Felix Mottl (D. 1911). The gay "Tambourin", a two-to-a-measure dance, that originated in Provence, is followed by the "Minuet of the Nymphs of Diana", an elegant, rather deliberate Rococo minuet and this is succeeded by the lively "Gigue". The dances are invested with an aristocratic style that was the accepted tradition in the musical life of Paris during the reign of Louis XVI.

SYMPHONY NO. 1 (1942)

ELLIOTT CARTER

Born in New York City, 1908 - now living in Waccabuc, New York.

Mr. Carter sent the following explanation of his Symphony:

"My Symphony No. 1, written in 1942, like a number of my works written since

then, unfolds by a process of continuous development. The first movement, *Allegro Moderato*, begins with the statement of a few motives which furnish the basis of episodes of different character, mostly of wistful quality, throughout the movement. In the second, *Andante Serioso*, two singing themes, one stated by the strings and again by winds, and another stated by the trumpet, are combined to form an extended lyrical line of the second half of the movement. The finale, *Allegro Vivace* — a rondo — contains episodes that follow the same procedure.

"The thematic material of the entire work suggests the folk-lore of the American rural past and therefore is relatively simple in style making use of moderate instrumental resources similar to those of the orchestra of the classic period.

"In this work, I have tried to suggest the characteristic beauties of Cape Cod where it was written and something of the extraordinary cultural background of New England which this landscape brings to mind.

"The score is dedicated to my wife."

In a quiet surrounding tone, clarinet and horn present the theme that reappears most frequently in the first movement. The trumpet begins the next episode (to use the composer's word), which turns into a syncopated country dance, with positive rhythm. This *Allegro* seems to be written in narrative style, or perhaps as a sort of musical land-scape with figures, with its differing sections; this is not to be taken in a literal sense, but the music is clear, simple, amiable, without subtle implications, and readily comprehended.

The Adagio Serioso has an unpretentious nobility; the winds and brass in their interesting tonal contrasts and similarity, are important. An interplay of two solo violins, solo viola and cello and the flute provide a different tonal texture, but the solidity of the opening part is brought back, and continued bars of even quarter notes — four to the bar, and occasional half notes — strengthen the theme involved and bring the movement to a serious close.

The *Rondo* begins in a light, gay way, the strings playing a pleasant tune; but soon this lightness changes to a resolute good humor, and as the movement continues, this is the predominating character. There are sudden breaks, as if the mood were about to change, or a new thought introduced, but the bold spirit does not slacken, and the end is abrupt.

It may be presumptious to caution the listener not to take literally the composer's writing he "tried to suggest the characteristic beauties of Cape Cod". Do not try to figure out if this part is the dunes, that the Atlantic Beach or an elm-shaded street, bordered by white houses and antique shops. Certainly Mr. Carter was not writing program music, even though in this Symphony not one movement is in conventional Sonata form. He tried to convey the intangibles of New England. Anyone who has been in that part of our country for a period of time, knows that they exist and can make an impression, indeed are even experienced by the most casual tourist.

CONCERTO IN C MINOR, OP. 18, NO. 2 FOR PIANO AND ORCHESTRA

SERGEI RACHMANINOFF

Born in Novgorod, Russia, 1873 — died in California, 1943.

Rachmaninoff is quoted by David Ewen as having said that a composer's native country and the influences brought to bear upon him should be expressed in his music. This is certainly a valid assertion applied to Bach, in his fervent Lutheranism and his

dedication of his works "Soli Deo Gloria": to Beethoven, with the background of the Napoleonic era and his passion for freedom—one could go on and on. And though the Russia that fed and fostered the music of Rachmaninoff is as dead as the Byzantine Empire, he was its spokesman and the last voice of the 19th century Slav.

The Second Piano Concerto was written in 1900 by a youth of 27, after recovery from a neurosis which manifested itself in a despondent doubt of his ability to compose. He was cured by a Dr. Dahl, with auto-suggestion, before the days of true psychiatric treatment, and by the support of Tolstoi, who is quoted as having said to him, "Young man, do you suppose I have no troubles, never hesitate, never lose confidence in myself?"

Rachmaninoff completed the *Adagio* and the final movement before the first was begun. It is this one, *Moderato*, which seems most Russian, the Russia of Tchaikovsky, his teacher, and Tolstoi, his mentor. Beginning *pianissimo* great chords for the piano are piled, one on top of the other, into a great *crescendo*, modulating to a C Minor chord, establishing the tonality of the movement. The whole work may be considered a revelation of a personal triumph over an impending catastrophe, as the themes and melodies carry an authority of skilled, experienced writing for the piano and complete mastery of orchestral technique.

John Browning was born in Denver in 1934. He was a pupil of Madame Rosina Lhevinne and had the distinction of winning the Leventritt Award in 1956, which brought with it an appearance with the New York Philharmonic Orchestra. Since then he has toured Europe and the United States and has won flattering reviews, especially in this country.

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Tuesday, November 22 — 8:15 p.m. Freedom Hall

THIRD PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, December 7 at 8:30 p.m. Thursday Afternoon, December 8 at 3:00 p.m.

PAUL KLING, Violinist

THOS ASSESSED	Gabrieli
Sonata Pian e Forte	Mendelssohn
Violin Concerto in E minor	Chou Wen-chung
All In The Spring Wind	Beethoven
Symphony No. 1 in C	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P. M. November 10, 1960 PROGRAM Savior of the Heathen Come Once He Came in Blessing from "Orgelbuchlein" . . J. S. Bach O Thou of God, The Father B. T. Kimbrough, organ (Hopper) Loveliest of Trees . John Duke O Sleep, Why Dost Thou Leave Me? Handel O wusst' ich doch den Weg zuruch . Brahms Archie L. Coons, baritone (Smith) Ruth Fossit, piano Sonata, Op. 24. Beethoven Allegro (first movement) June Noble McCoy, violin (Kling) Rhoda Green, piano Wesendonck Songs . . R. Wagner I Der Engel II Stehe Still III Im Treibhaus IV Schmerzen V Traume Tel Joue Telle Nuit Poulenc I Une ruine coquille vide II Bonne jouienée III Une herbe pauvre IV Figure de force Fine Childhood Fables for Grownups I Polaroli II Tigeroo III Lenny the Leopard IV The Frog and the Snake Toni Booker, mezzo-soprano (Nossaman) Ann Gilligan, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

LAURICE A. BOOKER, mezzo-soprano student of Audrey Nossaman

ANN GILLIGAN, pianist

Gardencourt

November 11, 1960

8:00 p.m.

PROGRAM

Ι

Voi che sapete

(from "The Marriage of Figaro") . . . Mozart

Non so Piu

II

Der Engel

In my childhood I heard tales of tender hearted angels who, seeing a soul in sorrow weeping, gently lifts and bears it home. Even such an angel came to me and bore my soul far from every pain.

Stehe still

Unhalting creation, stand thou still! Let me savor the blissful fullness of joy when soul with soul is united.

Im Triebhaus

Tell me emerald foliaged children, why you look vaguely, subtly woebegone? Wide outstretched your imploring arms you hold. A sobbing shudder - heavy teardrops hang and tremble on the edges of the leaves.

Schmerzen

The sun each evening meets his early death, yet with morning does he not stand in ancient splendour? Then if death engenders living and new hopes are born of fears. Then Nature, I take your pain so that I may live.

Traume

Wonderful dreams hold my mind in captive. Dreams that bloom as the Spring's first blossom with the kiss of the sun. Then they wax and in their dying spread their fragrance on the still air.

Tel I	our	Telle	Nuit.											.Poulenc
-------	-----	-------	-------	--	--	--	--	--	--	--	--	--	--	----------

Une Ruine Coquille vide

A ruined empty shell, she weeps in her apron. The children playing around her make less noise than flies. She goes off to hunt her cows in a field.

Bonne Journée

Good day. I saw again whom I never forget. I saw my friends without care. They weren't worth much. I saw the faces of people deprived of everything. Good day - a day which suddenly drenched in dawn, entered my heart by surprise.

Une Herbe Pauvre

A poor wild herb appeared in the snow. It was health. My mouth marveled at the taste.

Figure de Force

Face burning and ferocious, black hair, sunken gold, impure star. At the veins of the temples, life denies itself: intractable, unmeasured, useless.

ΙV

Polaroli Tigeroo Lenny the Leopard The Frog and the Snake

Kentucky Music Teachers Association

Eighth Annual Convention

and -

National Association Of Teachers Of Singing

Kentucky State Meeting

Murray State College

Murray, Kentucky

November 11 - 12, 1960

This convention is the guest of the Fine Arts Department of Murray State College

Sessions Scheduled on Central Standard Time

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FRIDAY, NOVEMBER 11

8:00 Registration and Exhibits, in the Lounge, Doyle Fine Arts
Building (Open throughout the day)

10:00 Opening Program, Recital Hall

Presiding: John D. Chrisman, President, KMTA

Welcome: Dr. Ralph H. Woods, President, Murray State College Richard W. Farrell, Head, Department of Fine Arts, Murray State College

Response for KMTA and NATS: Rolf E. Hovey, Head, Department of Music, Berea College

Concert: Murray State College Brass Ensemble Paul W. Shahan, Conductor

PROGRAM

"Sonata Pian 'e forte" ("Sacrae Symphoniae") 1957 Giovanni Gabrieli

Choir I: Thomas Berry, George Stephens, William Nettleton, Jack Gardner, Robert Kendrick

Choir II: Homer Pruitte, Ronald Cowherd, John Graham, Ralph Green

"Concerto for Clarino and Timpani"

Thomas Berry, William Nettleton, Sara Quisenberry,
James Copland, Charles Woodward, George
Stephens, Jack Gardner, Philip Shelton, Mar-

"Piece for Six Trombones" Burrill Phillips
Homer Pruitte, Ronald Cowherd, John Graham, Alan
Farrell, Dickie Long, Philis Fleener, Charles
Stephens

10:30 Sectional Meetings

A. Piano, Fine Arts Room 206
Chairman. Ruth T. Morriss, Russellville
Presiding: Ruth T. Morriss
Topic: "Improvement of Instruction in Music Reading with Emphasis on Ear-training" — William Hooper, George Peabody College, Nashville, Tennessee

B. Church Music, Recital Hall
Presiding: Robert K. Baar, Murray State College
Choral Demonstration and Concert by the Murray State
College Choir, Robert K. Baar, Conductor

- 12:00 Visit the Exhibits
- 12:30 Luncheon for members of the National Association of Teachers of Singing, South banquet room, College Cafeteria, Student Union Building
 - 1:30 Business Meeting, KMTA, Fine Arts Room 206 Election of Officers Reports
- 2:00 Sectional Meetings
 - A. Theory, Fine Arts Room 210

Chairman: Jean Huffman, Morehead

Presiding: Grant Graves, University of Louisville

Topic: "A Syllabus for Musicianship"

B Voice, Recital Hall

Chairman: Ohm Pauli, Western Kentucky State College Lecture-Recital: Lawrence Rickert, Murray State College. Accompanist, John C. Winter

PROGRAM

Wolf (Goethe poems)
Epiphanias
Harfenspieler I, II, III
Der Rattenfanger

Ravel Don Quichotte a Dulcinee (3 songs)

3:00 Piano Section Meeting, Fine Arts Room 206

Co-chairmen: Ruth T. Morriss and Maurice Hinson, The Southern Baptist Theological Seminary

Presiding: Ruth T. Morriss and Maurice Hinson

Topic: "Keyboard Contest Crossroads"

- A. "Where Do We Go From Here?" (A survey of opinions and discussion of festival-contest administration)
- B. "The Art of Judging Contests"
- Panel Members: Elizabeth Johnson, Ashland; Frances Mc-Pherson, Eastern Kentucky State College; Maurice Hinson, The Southern Baptist Theological Seminary; Edward Thaden, Western Kentucky State College

Performers; Polly Anne White, Russellville; Patricia Dunaway, Irvine

4:00 Piano Recital, Recital Hall Benjamin Owen, University of Louisville

PROGRAM

Four Sonatas

Domenico Scarlatti

L. 396, in B-flat major

L. Supp. 3, in C major

L. 487, in G major

L. 461, in D major

Sonata in F-sharp minor, Op. 11 Robert Schumann Introduzione (Un poco adagio) - Allegro vivace Aria

> Scherzo ed Intermezzo (Allegrissimo) Finale (Allegro un poco maestoso)

INTERMISSION

Sonata for Piano (1947)

Andrew Imbrie

Allegro nervoso

Adagio quasi elegiaco

Presto con brio

Nocturne in B major, Op. 62, No. 1 Frederyk Chopin Schero in E major, Op. 54 Frederyk Chopin

6:30 Convention Banquet, Ballroom, Student Union Building (informal)

Presiding: John D. Chrisman, President, KMTA

Address: "Concepts and Consequences" by Frank Crockett,
President Southern Division, MTNA, Atlanta, Georgia
Music: Murray State College Woodwind Quintet, David
Gowans, Coach

"trois pieces breves"

Jacques Ibert

Allegro

Andante

Assez lent

Ann Henry, flute; Roger Reichmuth, oboe; Roger Smith, clarinet; Jack Gardner, horn; Nola Hertz, bassoon.

Presentation of New Officers

8:30 Concert, Recital Hall

The Louisville String Quartet
Paul Kling - 1st Violin
Richard Skerlong - 2nd Violin
Virginia Schneider - Viola
Grace Whitney - Violoncello

PROGRAM

Quartet, Op. 64, No. 5 "The Lark" Quartet, Op. 18, No. 1

Haydn Beethoven

INTERMISSION

Quartet

Debussy

Clementi

This concert is sponsored by the Commonwealth of Kentucky through a grant to the Louisville Orchestra for bringing live music to all Kentuckians.

After-concert coffee will be served in the lounge by the Sigma Alpha Iota and Phi Mu Alpha, Sinfonia Music Fraternities.

SATURDAY, NOVEMBER 12

8:30 Registration and Exhibits, in the Lounge, Doyle Fine Arts Building

9:00 - 10:00 Piano Section Meeting, Fine Arts Room 206

Chairman: Maurice Hinson Presiding: Maurice Hinson

Topic: "The Problems of Teaching Style to Young Pianists"

Roy McAllister, University of Alabama, University, Alabama

9:00 - 11:00 Voice Section Meeting, Recital Hall

Chairman: Ohm Pauli Presiding: Ohm Pauli

Topics: A. "The Voice of Norway"

Rolf E. Hovey, Berea College

B. "NATS Members as Voice Analysts"

10:00 - 11:00 Student Recital, Fine Arts Room 206

Chairman: Lillian Watters, Murray

Presiding: Lillian Watters

Performers: Students of KMTA Teachers

PROGRAM

Waltz No. 22

Nancy Smith; teacher, Mrs. Suzette Blake, Paducah

Preludium Grieg

Janice Stone; teacher, Mrs. Darrell Stringer, Salem

Scherzo in E minor Mendelssohn

Wayne Graham; teacher, Miss Bale, Western State College Training School, Bowling Green

Novelette in F, Op. 21, No. 1 Schumann Jane Stevenson; teacher, Mrs. Charles Canon, Russell-

ville

Ballade in A-flat, Op. 47 Chopin

Martha Jo Lyne; teacher, Mrs. Ruth Morriss, Russellville

Community Concert Association

Presents

ROBERTA PETERS

Coloratura Soprano

GEORGE MALLOY at the Piano SAMUEL BARON, Flutist

1960

1961

Program

I.
Sweet Bird (from "L'Allegro Il Pensieroso") G. F. Handel
Süsse Stille
Sweet stillness, murmuring spring, serene composure — these are ever ready to delight the soul when work has ceased and rest has come.
Ei, wie schmeckt der Kaffee süsse, (from the "Coffee Cantata") . J. S. Bach (Flute obbligato)
Coffee tastes better than a thousand kisses, sweeter than muscatel wine. Coffee I must have; and if I am offered refreshment, let it be coffee!
II.
Ballata I know not whether to live or die. I could die from the sorrow of being left by you. But dead, I would no longer see the loving face for which I weep.
Piogga It was raining. Up from the garden through the half-opened windows came the wild freshness of revived flowers. Oh, to be a plant or a leaf! And to receive such restoring power from the heavens. From under a protecting balcony I gazed at the trees and the flowers, and the rain beat on my hair.
Contrasto

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COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street • New York 19, N. Y. E se un giorno tornasse Ottorino Respighi

And if one day he should return, what should I tell him?

Tell him that I waited for him until death.

And if he asks where you are -?

Give him my gold ring, without a word.

And if he wants to know why the room is empty -?

Show him that the lamp is spent, and the door is open.

But if he asks me about your last hour -?

Tell him that I smiled, so as not to make him weep.

La ermita de San Simon Mario Castelnuovo-Tedesco

In Seville there is a chapel called San Simon where the ladies go to pray. The best amongst them all is my lady. She wears skirts over skirts, a mantilla of heliotrope, and puts a touch of color in her cheeks. She enters the chapel shining like the sun. The little abbot who says mass cannot recite: the novices who assist him know not what to answer, and instead of saying "amen, amen," they say "amor, amor."

III.

Ah! Non credea mirarti Ah, non giunge from "La Sonnambula" . . . Vincenzo Bellini

Amina and Elvino, who are betrothed, have become estranged because Elvino believes Amina to be untrue to him. The incident occurred when Amina, walking in her sleep, was discovered in the room of a gallant count who was spending the night in a village inn. Only the Count knows that Amina is a sonnambulist and is unable to prove her innocence to Elvino. At last, however, Amina appears before Elvino and a group of villagers, obviously walking in her sleep. Wearing a nightdress, with a lamp in her hand, she kneels and prays for Elvino. Elvino is convinced of her innocence. He rushes to her, and the lovers are happily reunited.

Intermission

IV.

La Flûte enchantée (from "Sheherazade") (Flute obbligato)

Maurice Ravel

Cool is the shade, and my master sleeps, wearing his soft conical cap, his long yellow nose in his white beard. But I am still awake, and I listen to the song of a flute, which creates in me both sadness and joy. It is played by my own beloved. When I approach the window, the flute notes seem to touch my cheek like a mysterious kiss.

From the rippling wheat field I gather a corsage for your bodice. The golden wheat is like your hair, this poppy is your red mouth and this cornflower your mysterious eyes of blue.

The moon is sad, the seraphs are weeping And dreaming among the quiet flowers; Their songs glide on the azure of the petals. It was the day of your first him.

It was the day of your first kiss.

My dreams seem to torture me, and sadness surrounds me.

Metamorphoses Francis Poulenc

a) Reine des mouettes

Queen of the seagulls, I saw you under the muslin-like fog, and I gave you my kiss.

b) C'est ainsi que tu es

Your body blended with your soul, your hair disheveled, your step running against time, your shadow at my temple, 'tis thus that you are.

c) Paganini

Violin — Whirlwind of kaleidoscopic fantasies!

v

Music (text by Amy Lowell) Celius Dougherty

(Flute Obbligato)

The neighbor sits in his window and plays the flute. It is very beautiful with the little flute notes all about me, in the darkness. In the daytime the neighbor eats bread and onions with one hand, and copies music with the other. He is fat and has a bald head, so I do not look at him. But when night comes, and he plays his flute, I think of him as a handsome young man. And I go to sleep dreaming.

Until and I heard (Text by E. E. Cummings) . . . Celius Dougherty
Until and I heard a certain bird I dreamed I could sing. But like nothing
else on earth are the joys of his voice!

Nancy Hanks (Text by Rosemary Benet) Katherine Davis

If Nancy Hanks (Abraham Lincoln's mother) came back as a ghost, seeking news of what she loved most, she would ask first: "What's happened to my son? Did he grow tall? Did he have fun? Do you know his name?"

The Nightingale (Mountain Song) . . . Arranged by Clifford Shaw
This ballad from Eastern Tennessee describes the meeting of a fair lady and
a brave soldier. When she asks him to marry her, he replies that he already has
a wife, and says: "Two loves are too many for me."

The Mountains are Dancing (Text by E. E. Cummings) . . . John Duke Even the mountains are dancing! It is April, my darling, it is Spring.

VI.

Mad Scene (From "Lucia di Lammermoor") . . . G. Donizetti (Flute Obbligato)

Round us I see the assembled guests waiting. The priest is ready. "With this ring I thee wed." Oh day of rapture, oh rapture. At last I'm thine, love, at last thou'rt mine, love. Heaven smiles upon us, and love's delights have won us. Ah! we're no more divided, no more divided, "Tis heaven to be with thee, My own forever

By heaven to me thou wert guided, And smiling before us brightly dawns the future, without a cloud.

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Indiana University

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Bela B. Nagy, Pianist

Friday Evening, November 11, 1960

Eight O'clock P. M.

Meek Hall Auditorium

Oxford, Mississippi

Program

Sonata in G Major	Mozart
Improvisations Op. 20	Bartok
Sonata in C Minor Op. 111 Be	ethoven
Sonata in F Minor Op. 5	Brahme

No charge for the lecture and recital to members of M. M. T. A.

PROGRAM

Sixth Annual Convention

Mississippi Music Teachers Association

MEEK HALL UNIVERSITY OF MISSISSIPPI

OXFORD, MISSISSIPPI

November 12, 1960

8:00 A.M.—	Registration for members of M.M.T.A. Foyer Meek Hal George Cribb, Treasurer of M.M.T.A. in charge
8:00 A.M.—	Registration and selection of student program finalists. Dr. George Muns, vice-president of M.M.T.A. in charge
8:00 A.M.—	Registration and selection of Jackson Symphony Orchestra Soloists. Mrs. Rudolph Matzner, Secretary of M.M.T.A., in charge
9:00 A.M.—	First General Session Dr. Grady Cox, president of M.M.T.A., presiding Official Welcome—Dr. J. D. Williams, Chancellor of the University of Mississippi Nemico Della Patria (Andrea Chenier) Giordane James Coleman, Music Department, University of Mississippi Oxford, Mississippi Announcements—Dr. Mark Hoffman, Head of Music Departmen of University of Mississippi Mephisto Waltz Lisz Etude Op. 10 No. 12 Chopin Thomas D. Pinion Music Department Belhaven College Business Meeting—Election of Officers Premiere Rhapsody Debussy Gomer Pound, Clarinet Robert Roubos, Piano Music Department, Mississippi Southern College
	Theory—Dr. Carl Alette in charge A Composers Point of View
	Music Department Mississippi College
10:05 A.M.—	Making Music Teaching More Professional Ernestine Ferrell State Music Supervisor

10:15 A.M.—The	Invisble Fire University of Mississippi Chorus James Coleman, Conductor	Effinger
10:45 A.M.—The	Exceptional Child in Music	Joseph Huck
	Part Inventions	Bach
Fan	tasia in D Minor K:-397	Mozart
Ivar	n is Very Busy (Eetude)	Khacaturian
Min	uet and Polka	Susan Walters
Con	certo in D Major	Haydn
11:15 A.M.—Safe	e and Fast Memorization	
12:05 P.M.—Tha	nksgiving for Victory Va Concert Choir	ughan Williams
	Dr. Jack Lyall, Conductor	
	Mississippi College	

12:30 to 1:15-Lunch



Immediately following lunch at 1:30 sharp the recital by Doris Owen, Clavichordist, will begin. Everyone please be in your place by that time as we cannot allow members of the audience to enter when the program is in progress. Because of the delicate tone of the instrument absolute quiet is requested during the performance.

The Clavichord used this afternoon was made by Alec Hodsdon in Lavenham, Suffolk, England, in 1915. It is double strung, bundfrei and a copy of those popular in the time of Bach. Mrs. Owen is assistant professor at the School of Music of the University of Louisville, Kentucky. She is well known in the south as a concert pianist, Clavichordist, and as a recitalist with her brilliant husband, Benjamin Owen, concert pianist.

Clavichord Recital

DORIS OWEN MUSIC DEPARTMENT UNIVERSITY OF LOUISVILLE LOUISVILLE, KENTUCKY

1:30 P. M.

From England: Greensleeves	
Ayre and Hornpipe(Paterson)	Purcell (1659-1695)
Callino Casturame	
(Easy Elizabethans, Craxton, Oxford University Variations 4	
(Old English Worthies, Rowley, Boosey &	
Menuet	J. Clarke (1673-1707)
(also from Worthies)	
Rigadoon (1731)	"An Eminent Master"
Trumpet Minuet (1713)(both from Airs and Graces, Craxton, Ox	ford)
(both from Airs and Graces, Craxton, Ox	atoru)
From Italy:	
Verso	7:1: /107F 0\
Gigue	Zipoii (1675-?)
(from Concord Classics, Apel, E. C. Schirr	ner)
From France:	- (1001 1801)
L'Epineuse	Couperin (1631-1701)
(Airs and Dances, Bk. 1, Dorolle, Boosey	& Hawkes)
Le Tambourin (Early Keyboard Music, Oesterle-Aldrick,	Schirmer)
(Early Reyboard Music, Oesterle-Aldrick,	Beilli iiiei /
From Germany:	Nausiadlan (1500 1562)
Judentantz H	. Neusledler (1505-1505)
(Musik aus Fruher Zeit, Schott) Hungarian Dance	Paix (1550-1620)
(Concord Classics)	
Sarahanda	. K. F. Fischer (1650-?)
Presto	Teleman (1881-1767)
(Concord Classics)	
Gavotte	Handel (1685-1759)
(Aylesford Pieces, Rehberg, Schott)	I S Rach
Air Magdalana Kalmus)	0. D. Ducii
(Notebook for Anna Magdalena, Kalmus) Les Langeurs Tendres	C. P. E. Bach
(IIniversal 11015)	
Abschied vom Silbermannschen Clavier	C. P. E. Bach
(0-1-44 4012)	
Allegro from Sonata VI	C. P. E. Bach
(Schott 2354)	
-	1 1

From this list, Mrs. Owen will select a forty-five minute program. Read the program ads and meet your friends in Philadelphia.

.....Debussy 2:20-Reflets dans l'eau Scherzo in B Flat Minor Op. 31 Chopin Aldo Mancinelli Mississippi State College for Women Second General Session:—Business Meeting Selecting of next year's meeting place Dr. Grady Cox, Presiding 245-Concepts of Excellence in MTNA Frank Crockett President of Southern Division of MTNA Atlanta, Georgia 3:15—Recital by Student Finalists 4:15—Music by Mississippi Composers Dr. Carl Alette, presiding Sonatina (Piano) Written for Beverly Ponder Shaw Charles Knox Allegro Allegro Lento Beverly Ponder Shaw Gomer Pound, larinet Robert Roubos, Piano Sonata for Piano Mary Van de Vate Allegro Dr. Carl Alette Quiet piece for Organ _____ Parks Grant Esrher Oelrich Sonata for Piano Carl Alette Adagio Dr. Carl Alette La Meuse _____ Jimmie Deones Jimmie Deones Soliloquy Soprano Brevities Op. 44 Parks Grant 1. Prelude 2. Canon 3. Chorale 4. March Robert Martin, Trumpet John Hanberry, Trumpet Billy Harp, Horn Frank Thompson, Trombone

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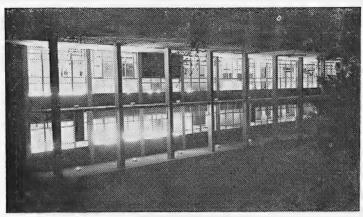
Jackson Mississippi Symphony Orchestra

THEODORE CASKEY RUSSELL, Conductor

Concerto No. II Rachmaninoff
First Movement
Mary George Smith, Sophomore Joseph Huck, Mississippi Southern College It is Enough (Elijah)
It is Enough (Elijah)
Leon De Loach
Richard Edwards, University of Mississippi Concerto A Major (K:488) Mozart First Movement
Freddie Conrad' Senior (Non Musoc Major)
Dr. Grady Cox, Mississippi College
Il lacerato spirito (Simon Boccanegra)Verdi
Robert Spencer, Senior
Jack Lyall, Mississippi College
Ritorna Vincitor (Aida) Verdi
Kathleen Roberts, Sophomore
Margarette Cox, Mississippi College
Concerto in C Minor Op. 18 Rachmaninoff
First Movement
Ginger Weeks, Senior
Dr. Sigfred Matson, Mississippi State College for Women
Concerto in C Minor (K:-491) Mozart
First Movement Mary Anne Sunderman, Junior
Ann Morrow, Mississippi State ollege for Women
Adieu, forets (Jeanne d'Arc) Tchaikowsky
Margaret Buckley, Senior
Ocie Higgins, Mississippi State College for Women
Concerto in E Flat Major Liszt
First Movement
Marcia Huff, Senior
Mrs. J. L. Roberts, Belhaven College
Concerto in C Minor Op. 37 Beethoven
First Mivement
Oscar Scott, Jr.
Dr. Jonathan Sweat, Millsaps ollege
Concerto in B flat Minor Op. 23 Tschaikowsky
Jean Holston
George Imbragulio, Mississippi Southern College
Concerto in F for Flute Tomasi
Gloria McMullen
Raymond Lynch, Mississippi Southern College
Concerto in D Minor for Flute
James Westbrook
Gomer Pound, Mississippi Southern College Beethoven
Fourth Piano oncerto in G Major
First Movement
Joan Melton
University of Mississippi

Student Contest

	OIT-COLLEGE	- 1
Arabesque No. 11		Debussy
Sai	ndra Gothright	
Esther Oelr	rich, Oxford, Mississippi	
Impromptu Op. 29		Chanin
Impromptu Op. 29		Chopin
	Dianne Reeves	
Dr. Elsie B. Henn	ington, Brokhaven, Mississippi	
Polichinelle		Rachmaninoff
	ndra Gothright	
	Iarcia Griffin	
Mrs. J. L. Ro	berts, Jackson, Mississippi	
Berrceuse		Faure
	Ethel Wakeman	
-		
Dr. Heien Allii	iger, Vicksburg, Mississippi	
	COLLECE	
	COLLEGE	
Alborado Del Gracioso		Ravel
Ruth	Ann Saul, Senior	
	ibb, Mississippi College	
		Licat
Etude in D Flat		11521
	l, Senior (Non Music Major)	
Dr. Grady	Cox, Mississippi College	
Impromptu in E Flat Op. 90		Schubert
	Fortenberry, Junior	
	n Sweat, Millsaps College	~ 11
Lungi dal caro bene		Secchi
Ro	oseMary Bright	
	ner, Mississippi College	
		Possi
Ah, Rendimi (Mitrane)		110551
	Ruth Booker, Junior	
Margarette	Cox, Mississippi College	
Ballade A Flat Major		Chopin
	kann Cox, Senior	•
	Roberts, Belhaven College	
Nocturne Op. 48 No. 2		Chopin
	Jean Holston	
George Imbra	agulio, Mississippi Southern	
		Chonin
		Onopin
	ra Paschal, Senior	
Dr. Sigfred Matson, N	Aississippi State College for Wo	omen
To This We've Come (The Cons	sul)	Menotti
	y Roebuck, Senior	
	issippi State College for Wome	m
	issippi state conege for wome	
O del mio dolce ardor		Gluck
I	eon De Loach	
Richard Edwar	ds, University of Mississippi	
Steal Me Sweet Thief (The Old		Menotti
	Lucille Haney	
	•	
	State College for Women	
Colu	ımbus, Mississippi	



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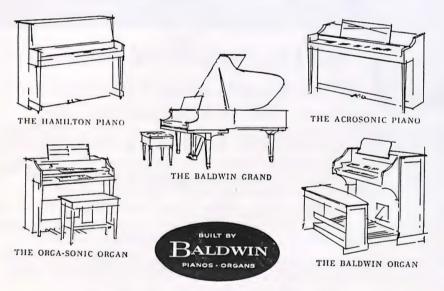
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STUDENT CONVOCATION

Gardencourt 1:00 P.M. November 17, 1960 PROGRAM Prelude and Fuge in Bb major Bach (from "The Well-Tempered Clavier," Volume I) Sonata in A minor, Longo #429 . . D. Scarlatti Mary Helen Romine, piano (Aldrich) Madamina il catalogo é guesto (from "Don Giovanni") W. A. Mogart Naymond Thomas, bass baritone (Smith) 'John Corbett, piano Concerto in A minor . Bach Allegro moderato

> Sherrin MacDonald, violin (Kling) Bobbye Ossman, piano

> > Steinway piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital

	November 19, 1960	
Gardencourt		10:30 a.m.
The Blues Pianist Shooting Stars		Frances Clark Library Frances Clark Library
	Edna Mae Lewis, piano (Wagner)	
Minuet in G A Little Joke		Bach Kabalevsky
	Sue Snedeker, piano (Wagner)	
Galloping Gay Little Story		Kabalevsky Kabalevsky
	Kathy Lyon, piano (Wagner)	
Minuet in D minor Minuet in B flat majo	r	Graefe Graefe
	Nancy Sanneman, piano (Wagner)	
Minuet in G major Marche in D major		Ba c h Ba c h
	Timothy Ascolese, piano (Wagner)	
Children at Play Folk Dance Waltz March		Bartok Bartok Shostakovitch Shostakovitch
	Patricia Spoerl, piano (Wagner)	
Minuet in G major Allegro in F major		Mozart Haydn
	Twili Barber, piano (Wagner)	
Allegro in G major Scherzo		Haydn Beethoven
	Linda Wolford, piano (Wagner)	
If Thou Be Near		J. S. Bach
	Douglas Deatz, trombone (Lyon)	
Symphonie Espagnole First Movement		Ed. Lalo

Concert

b y

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ch - 1st Violin	- 2nd Violin	- Viola
Ruth Scott French - 1st Violin	Joseph Klan	Marion Korda

ass

Jean Mansfield Cassady - Soprano Robert Crone - Director and Organist

St. Bede Theatre St. Meinrad Archabbey St. Meinrad, Indiana Sunday, November 20, 1960

- Giuseppe Torelli (c1651 1709) SINFONIA CON TROMBA IN L Allegro - adagio - Allegro - Allegro non Troppo
 - "Jubilent omnes" ("Let all rejoice!") Giovanni Battista Riccio (17th Gentury) Soprano, Trumpet, Strings and Organ Solo Trumpet, Strings and Organ
- Tomasso Albinoni (1674 1745) SONATA DI CHIESA IN A Two Violins, Cello, Organ and Continuo Grave - Allegro - Grave - Allegro
- Lk. 2, 10) "Furchtet euch nicht" ("Feat not ..." Weinachts Kantate (Christmas Cantata) Johann Samuel Beyer (1669 - 1744) Soprano, Strings and Organ
- Excerpts from ORGAN CONCERTOS (Organ and Strings)
 Concerto No. 2 in B flat (A tempo ordinario Allegro)
 Concerto No. 4 in F (Andante Adagio Allegro (Fuga)) Georg Friedrich Haendel (1685 - 1759)

- Two "Epistle" Sonatas for Organ and Strings VI. Wolfgang Amadeus Mozart (1756 - 1791) Sonata No. 7 in F major Sonata No. 8 in A major
- "Pie Jesu Domine" (from "Requiem" Opus 48) Soprano, Strings and Organ Gabriel Faure (1845 - 1924)
- Discussion No. 1 (from "Two Discussions") Robert Crone (1908 -) String Ensemble
- Cantata No. 51 "Jauchzet Gott in allen Landen" ("Praise Johann Sebastion Bach (1685 - 1750)
 - Solo Soprano, Solo Trumpet, Strings and Crgan Allegro - Arioso - Aria - Chorale - Finale God in every nation")

CHAMBER MUSIC SOCIETY, INC.

(Affiliated with University of Louisville)

First North American Tour Under the Patronage of His Majesty King Frederik IX of Denmark

THE NEW DANISH QUARTET KNUD FREDERIKSEN, Viola PALLE HEICHELMANN, Violin PIERRE RÉNÉ HONNENS, Cello The Playhouse, Saturday, October 29, 1960, 8:30 P.M.

PROGRAM

Andante

Menuetto : Allegretto Finale : Presto

Allegro, non tanto e comodo

Adagio con sentimento religioso

Allegretto moderato ed innocente

Allegro non tanto, ma molto scherzoso

INTERMISSION

Quartet in A Minor, Opus 51, No. 2......BRAHMS

Allegro non troppo
Andante moderato
Quasi minuetto, moderato
Allegro non assai

Columbia Artists Management, Inc. Personal Direction: Schang, Doulens and Wright

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Next Concert in the Series

JUILLIARD QUARTET - December 10, 1960. Program,
Mozart - K. 465, "Dissonant"
Berg - Lyric Suite
Webern - Six Bagatelles
Beethoven - Opus 95, F Minor

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00	P. M.	December 1, 1960
	PROG	RAM	
Arabesque .			. De bus sy
Madamina il cata	Billie Cash, pi		. W. A. Mozart
Na	ymond Thomas, bass ba hn Corbett, piano		
Three Fantastic	Dances, Op. 1		. Shostokovich
	Bonnie Waugh, piano	(Aldrich)	
A Ballad of Tree	s and the Master.		.Sven Lekberg
Bedtime Song (fr	om "Songs for Karen")		. Gail Kubik
	Linda Owen, sopra Billie Cash, pian		
Sonate in C major Andante con e Rondo (Prest	spressione		Haydn
	Carol Weiss, pian	o (B. Owen)	
Concertino, Op. 1			Ferdinand David
	ricia Anne Buckner, y Helen Romine, pian		
Ballade in D mind	r, Op. 10, No. 1 (fro	om "Edward") .	Brahms
	Bobbye Ossman, piano	o (D. Owen)	

The Kentucky Opera Association (Member of Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Present

THE TURNAU PLAYERS OF WOODSTOCK, N. Y.

IN

ROSSINI'S

CINDERELLA

with members of

THE LOUISVILLE ORCHESTRA

under the direction of

KARLOS MOSER

Columbia Auditorium

Friday Night December 2nd At 8:30 P.M.

Saturday Afternoon December 3rd At 2:00 P.M.

CINDERELLA

An Opera In Three Acts

BY GIOACCHINO ROSSINI

- ACT 1. A room in Don Magnifico's house
- ACT 2. An anteroom in the Prince's Palace
- ACT 3. Same as Act 2, later same as Act 1
 The action takes place in Sicily long ago

CAST

DON RAMIRO, A prince	Ray Devoll
DANDINI, His valet	Alan Baker
DON MAGNIFICO	Malcolm Norton
CLORINDA, His daughter	Carolyn Chrisman
TISBE, His daughter	Lucille Sullam
CINDERELLA, His step-daughter	Nancy Williams
ALIDORO, Philosopher and tutor to the Prin	nceWilliam Murphy
COURTIERS	Logan Pope Mike Wilson

ACT 1. Don Magnifico's House

CINDERELLA, plagued by the constant demands of her sisters, stops for a moment to sing about her dreams of a prince, but is interrupted by them with further calls for her services. ALIDORO, disguised as a beggar, enters, and is repulsed by the sisters, but CINDERELLA takes pity on him, and gives him bread and coffee. News from the castle tells of a ball to be given that very night. Everyone is noisily elated; their celebrations awaken the father DON MAGNIFICO, who storms in, and tells of his dream of a feathered donkey, which to his odd way of thinking means that all his daughters will make happy and successful marriages. The PRINCE now makes his appearance, disguised as his own valet, and when CINDERELLA appears

briefly, he is struck with her beauty. When she is called out of the room by her sisters, DON MAGNIFICO reappears, and is presented to the Prince's valet, DANDINI, disguised as the prince. He presents his daughters to the valet, and they fawn over him. All are about to leave for the palace, when CINDE-RELLA runs in and asks to go with them, but is rebuffed by her stepfather. ALIDORO now returns, with proof that DON MAGNIFICO has indeed three daughters but the Don declares that one of them is dead. The conflicting emotions evoked by this lie are now portrayed in a brilliant ensemble.

ACT 2. The Palace. An anteroom.

DANDINI, still disguised as the prince, and the true PRINCE, are found discussing the stepdaughters, whom they find to be less than charming. The PRINCE is confused, as ALIDORO had told him one of them was perfectly marvellous. The two sisters repulse the PRINCE, as they will have nothing to do with anyone but DANDINI, who they still think is the prince. Everyone's attention is now drawn to the arrival of an unknown young lady. It is CINDERELLA, who has been transformed by the kindly ALIDORO. DON MAGNIFICO and his daughters are thunderstruck by the lady's similarity to CINDERELLA. The PRINCE is thoroughly charmed, and the curtain falls in a blaze of song and confusion.

ACT 3. The Palace. An anteroom.

The PRINCE has only a bracelet of CINDERELLA'S as a clue to her identity, and he asks it to lead him to his beloved. DON MAGNIFICO enters, and DANDINI leads on the pompous old bore with hints of an impending announcement; he then deflates him with the admission that he is not the true prince, but only his valet in disguise. A storm, portrayed in the orchestra, leads us to the last scene in DON MAGNIFICO'S house. kindly ALIDORO arranges to have the carriage overturned so that the PRINCE must find shelter in DON MAGNIFICO'S house. DON MAGNIFICO still has hopes for one of his two daughters; but the PRINCE bypasses them, for the bracelet proves CINDERELLA to be his beloved. Poor CLORINDA is heart-broken at not having a man, and tries to give herself courage in a coloratura aria. CINDERELLA forgives her family and asks to be thought of as a daughter rather than a queen. But she looks forward to life in court as she sings of "No more pots and pans and floors to clean", and all ends happily as the curtain falls.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital

December 3, 1960			
Gardencourt		10:30 a.m.	
Parade of the Elves Skating on the Pond Sunday Morning in the Pa Minstrel Show (duet)	ark	Clark Library Clark Library Clark Library Clark Library	
	Hedva Margulies, piano (White)		
Havin' Fun "Racing" Along Quick March		Siegmeister Kabalevsky Kabalevsky	
	David Harper, piano (Graves)		
Sonatina in G		Benda	
	Carol Hargan, piano (D. Owen)		
Praeludium Rosamunde		Chopin Schubert	
	Marc Cummings, cello (G. Whitney)		
The Horseman, from Opus	68	Schumann	
	Constance Cogswell, piano (D. Owen)		
A Little Song Toccatina		Kabalevsky Kabalevsky	
	David Hays, piano (Anderson)		
Album Leaf, Opus 12, No. Sailor's Song, Opus 68,	7 No. 1	Grieg Grieg	
	Richard Hays, piano (Anderson)		
Norwegian Dance, Opus 47 Birdling, Opus 43, No. 1	7, No. 6	Grieg Grieg	
	Kathleen Coleman, piano (Anderson)		
Prelude in C - sharp mir	nor, Opus 3, No. 2	Rachmaninoff	
	Gabriel Gruber, piano (Anderson)		

INITION Derrie miano (Anderson)

From 15 Hungarian Peasant Songs

4 Old Dance Tunes

Ballad

Bartok

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

BENJAMIN OWEN, Pignist

Gardencourt

4:00 p.m.

December 4, 1960

PROGRAM

Scherzo (Allegrissimo) ed Intermezzo Finale (Allegro un poco maestoso)

(Commemorating the one hundred fiftieth anniversary of the composer's birth)

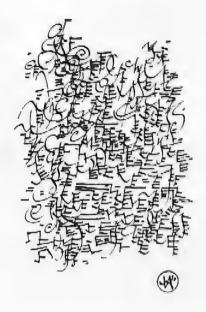
INTERMISSION

Nocturne in B major, Op. 62, No. 1 Scherzo in E major, Op. 54

*The numbers given above are provided by Ralph Kirkpatrick and represent the order in which the pieces were composed.

STEINWAY PIANO

ANNOUNCEMENT: December 9, 8:30 p.m., Gardencourt, Patrick Mc-Guffey, trumpet, pupil of Leon Raper.



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

NOTES ON THE PROGRAM

By FANNY BRANDEIS

SONATA PIAN E FORTE

GIOVANNI GABRIELI

Born in Venice, 1557 — died there, 1612.

"Gabrieli — immortal gods — what a man!", wrote his most famous pupil, Heinrich Schuetz. And more than three centuries later we might add, "What an age, and what an opportunity!"

For Gabrieli, organist of St. Marks, lived in Venice when the High Renaissance was merging into the Baroque period. Tintoretto and Veronese were still alive, painting those vast canvasses that express the grandiloquence, the emphasis on color of the time. Architecture was losing its dignified reserve to emerge with buildings in the elaborate style of the churches of Venice — a change as complete as the functional architecture of today. And in music, also, the grandiose predominated.

This was expressed by the use of antiphonal organs, choirs and instruments, alternating and answering from different parts of the church. The style of the polyphonal Roman school, with voices unaccompanied, led by Palestrina, was being relegated to the past. Choruses of sixteen parts, supported by instruments, were not infrequent; one church had six organs — feeble instruments though they were at the time — used in

responsorial compositions.

And Giovanni Gabrieli was the chief figure, in Venice, of this new style, elevating in importance, an instrumental ensemble and composing expressly for such a group. The earliest form of the Concerto called Concertato was being developed, (Bukofzer believes the term derives from "to compete") and the form evolved into the Concerto Grosso and then into the solo concerto. Gabrieli wrote in that form for instruments, but what is most striking is that he was the first composer to indicate what instrument was to play which part — the first actually to orchestrate — and the first to indicate in his scores the dynamics he wanted.

The Sonata pian e forte (soft and loud) is the composition on which that assertion is based, as the score shows. A brass ensemble, divided into two sections, plays antiphonally or in concert, and the contrast of a single violin adds to the Concertato style. The obsolete instrument Gabrieli indicated, the violino, had a dark tone, and it will be noticed that on the modern instrument the G string is chiefly used to realize that quality.

Two trumpets, four horns, three trombones, one tuba and the one violin play this music, so noble, so colorful, so balanced yet wonderfully contrasting in tone and volume, one is left hungry for more.

ALL IN THE SPRING WIND — A Rondelet for Orchestra CHOU WEN-CHUNG

Born in Chefoo, China, 1923 - now living in New York City.

". . . . Last night, amid broken dreams, I was again in the Imperial City. As in the days of old . . . The flowers, the moon, All in the Spring wind."

Li Yu (937-978) Last Emperor of the Southern T'ang Dynasty

The following paragraph was written by the composer -

"In this work I have tried to convey through sound the emotional qualities of Chinese landscape painting and to achieve this end with the same economy of means. The characteristic successions of transparent intervals used in Chinese music are freely embroidered with opulent dissonances serving as the palette from which the composer paints in orchestral sonority, timbre, texture and dynamics. The changing mood and the emotional brushwork content of the work are thus projected by means of a tonal brushwork extending over the entire orchestral spectrum. In this as well as in my other works to date, I am influenced by the philosophy that governs every Chinese artist, whether he be poet or painter: namely, affinity to nature in conception, allusiveness in expression, and terseness in realization."

Mr. Chou asked that this quotation from Nicolas Slonimsky's article on his music in the American Composers Alliance Bulletin be included in these notes.

"A measured beat of the tympani establishes the mood of the opening; minor seconds and minor ninths determine the intervallic scheme, and are used both vertically and horizontally. The dynamic plan is outlined by recurrent intensifications of sonority in brief explosive figures. The instrumental coloring is chiaroscuro, in light and shadows. Trills, glissandi, rapid tremomos create an illusion of static brilliance, but cumulative dynamic condensation leads to an agitated movement, unusual for the composer. Equally unusual is the ending fortissimo in the entire orchestra in unison. The piece is a tour de force of coloristic brushwork."

SYMPHONY NO. 1 IN C MAJOR, OPUS 21

LUDWIG VAN BEETHOVEN

Born in Bonn, 1770 — died in Vienna, 1827.

"A fitting farewell to the eighteenth century" was what Sir Donald Tovey wrote of Beethoven's first Symphony. It was performed in 1800 but composed three years earlier, and to place it in context, other works of that year were the First Piano Concerto, the Sonata Pathétique and the three violin and piano sonatas, Opus 12.

He called it a "new grand Symphony with complete orchestra" and it caused a sensation, as reviews of early performances show. In Vienna a critic praised the work for "much art, novelty and wealth of ideas", but found "unfortunately there was too much use of the wind instruments so that the music sounded more as if written for a military band than an orchestra." In Paris, some years later, the Symphony was regarded as "a danger to musical art". Another critic wrote, "It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

What is there in the C Major Symphony that struck the critic of those days as "barbaric"? Consider the opening. Here is a Symphony in C Major and the first chord is c, g, b flat, e, resolving into F major! Furthermore, there is another unorthodox shift before reaching safe harbor in the proper key. As for the Introduction to the last movement, with the strings tentatively ascending the C major scale, a conductor in Germany simply left it all out, considering it too upsetting to submit to his audience. But really it is the third movement that constituted the great innovation. Beethoven used the term Menuetto, but this is no decorous courtly dance such as Haydn and Mozart used in almost every symphony. Full-bodied, electrifying, almost insolent with its dynamic contrasts, this is Beethoven's first orchestral Scherzo, though he had conceived the style and even used that term in his Trios Opus 1, Nos. 1 and 2. It may have been a placating concession to those resistant to change that led him to write in the word Menuetto at the head of a true Scherzo.

CONCERTO IN E MINOR, OPUS 64 FOR VIOLIN AND ORCHESTRA

Born in Hamburg, 1809 — died in Leipzig.

In 1836 Mendelssohn wrote to his devoted friend, the celebrated violinist, Ferdinand David, "I should like to write a violin concerto for you next winter. One in E Minor runs in my head, the beginning of which gives me no peace." True Romantic that he was, he went on to say, of a Symphony he was then composing, "I feel that in every fresh piece I succeed better in learning to write what is in my heart, and after all, that is the only right rule I know."

However, the Concerto was not completed for eight years, and for all its spontaneity it was worked over with scrupulous care and the smallest details were considered. Evidently Mendelssohn had consulted David often, and an interesting letter, written after the score had been sent to the publisher, asked his opinion of many little changes before being irrevocably set in type. He questions the pizzicato accents in the Adagio, the arpeggios after the cadenza; they must begin immediately in tempo, "is this too exhausting for the player?" Was it all right to add two bars here and delete one in another place? After many such queries the letter ends, "Thank God that fellow is through with his Concerto, you will say."

The Concerto is a perennial favorite, time has not marred its fresh, inherent charm. The soloist enters on the second bar and dominates throughout in perfect violinistic writing as the melodious lines unfold. There is no pause between movements — the grave song of the *Andante* grows out of the opening *Allegro*; after the slow movement there is a short transitional section with the violin in thoughtful declamation, based on the opening theme of the Concerto, then a series of horn calls leads to the closing movement. When the *Allegro Vivace* is reached the violin is accompanied by the flute in a gay figure, reminiscent of the "Midsummer Night's Dream" Overture. The Finale is true virtuoso writing and the climax one of dazzling brilliance.

FOURTH PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, January 11 at 8:30 p.m. Thursday Afternoon, January 12 at 3:00 p.m.

GRACE WHITNEY, Cellist; AUDREY NOSSAMAN, Soprano;

FRANCIS FUGE, Flutist

Suite No. 2 in B Minor		Bach
Concierto Galante for Cello and Orchestra	Joaquin	Rodrigo
Four Last Songs	Richard	d Strauss
Variations on a Theme by Haydn		Brahms

LOUISVILLE PHILHARMONIC SOCIETY

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Murray Grodner

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OBOE
Carolyn Hauptman
Albert Asch

ENGLISH HORN Albert Asch

CLARINET James Livingston Jack Crutcher

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^{*}Members of The Louisville String Quartet

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	December 8, 1960
	PROGRAM	
Theme with Variati	ons, in C major	Haydn
	Shirley Prow, piano (Anders	on)
Piece Concertante	OF . ,	. Samuel Rousseau
	Terry Cravens, trombone (Ly Mrs. Harold Wich, piano	on')
A Ballad of Trees Bedtime Song (from	and the Master	Sven Lekberg
	Linda Owen, soprano (Nossam Billie Cash, piano	an)
Andante et Scherzo		Ed. Barat
	William Wich, trumpet (Rape Mrs. Harold Wich, piano	r)
Sonata in C. major,	K. 420	Scarlatti
Sonata in D minor,	K. 517	Scarlatti
	Gayle Mills, piano (Anders	on)
Sonata VIII . Prelude Allemande Sarabande		. Arcongelo Corelli
DOTO CO.H.(C	Lloyd Collins, trumpet (Rape	1
	Mary Helen Romine, piano	er)
	l20	Brahms
	Gwyn Decker, viola (Kling) Gayle Mills, piano)
Sonata in G major, Presto alla tede	Op. 79	. Beethoven
	Ruth E. Fossit, piano (Aldric	eh)
Andante and Scherzo		Henri Busser

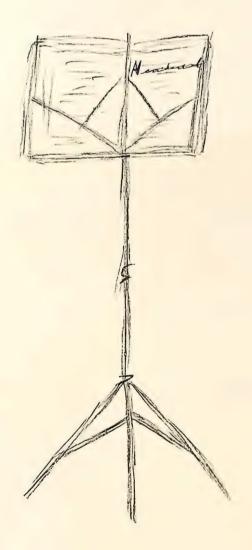
Tom Giles, trumpet (Raper)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

PATRICK MC GUFFEY, Trumpet (student of Leon Raper)

assisted by



Ernesto Gittli, Piano

Carole Gittli, Organ

Laurice Booker, Soprano

William Wich, Trumpet

Mildred Kemp, Trombone

James Jones, French Horn

Robert Tucci, Tuba

Gardencourt

December 9, 1960

8:30 p.m.

PROGRAM

Ι

Let The Bright Seraphim Handel (from Oratorio "Samson")

soprano, trumpet, and organ

Concerto in D Torelli

trumpet and organ

II

trumpet and piano

INTERMISSION

III

Sarabande and	Minuet			٠	•	٠	٠		.Bach
Two Pieces.								•	Schein
		Ві	ass	Qui	ntet				

IV

BALDWIN PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital December 10, 1960

Gardencourt

10:30 a.m.

Bourree

J. S. Bach

Carol Pitts, piano (Graves)

Gypsy Dance

Happy Fairy Tale

Haydn Shostakovich

Patty Wolfe, piano (White)

Rondino (duet for four hands)

Beethoven-Lambert

David and Richard Hays, pianists (Anderson)

A Happy Fairy Tale The Mechanical Doll Shostakovich Shostakovich

Mary Wilanna Smothers, piano (Anderson)

Folk Song, Opus 38, No. 2

Grieg

Grieg

Elfin Dance, Opus 12, No. 4

William Stalnaker, piano (Anderson)

Venetian Boat Song, F-sharp minor, Opus 30, No 6

Mendelssohn

Glenna Dockery, piano (Anderson)

From The Well-tempered Clavier, Book 1

Prelude and Fugue in C minor Prelude and Fugue in D minor

Bach

Rumanian Folk Dances

Bartok

Linda Long, piano (Anderson)

Romance, Opus 50, F major

Beethoven

Pamela Couch, violin (Kling)

Elizabeth Moeller, piano (Gittli)

Phantasie in D minor, K. 397

Gregory Coin, piano (Anderson)

Mozart

Debussy

Doctor Gradus ad Parnassum

Graeme Gilmore, piano (D. Owen)

From French Suite, No. 6

Bach

Allemande Gigue

Martha Mahin, piano (Anderson)

Steinway Piano

The University of Louisville School of Music, Preparatory Department cordially invites students and their families to a Christmas Program and Party to be held

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

presents

JUILLIARD STRING QUARTET

ROBERT MANN, Violin
ISIDORE COHEN, Violin

RAPHAEL HILLYER, Viola CLAUS ADAM. Cello

The Playhouse, Saturday, December 10, 1960, 8:30 P.M.

PROGRAM

Quartet in C Major, K. 465 ("Dissonant")...........Mozart

Adagio - Allegro

Andante cantabile

Menuetto: Allegretto Molto Allegro

Lyric Suite (1926).....BERG
Allegretto gioviale (1885-1935)

Andante amoroso

Allegretto misterioso — Trio estatico Adagio appassionato Presto delirando Largo desolato

INTERMISSION

Leicht bewegt

Ziemlich fliessend Sehr langsam

'Ausserst langsam Fliessend

Quartet in F Minor, Opus 95......BEETHOVEN
Allegro con brio

'Allegretto, ma non troppo 'Allegro assai vivace, ma serioso
Larghetto espressivo -'Allegretto agitato 'Allegro

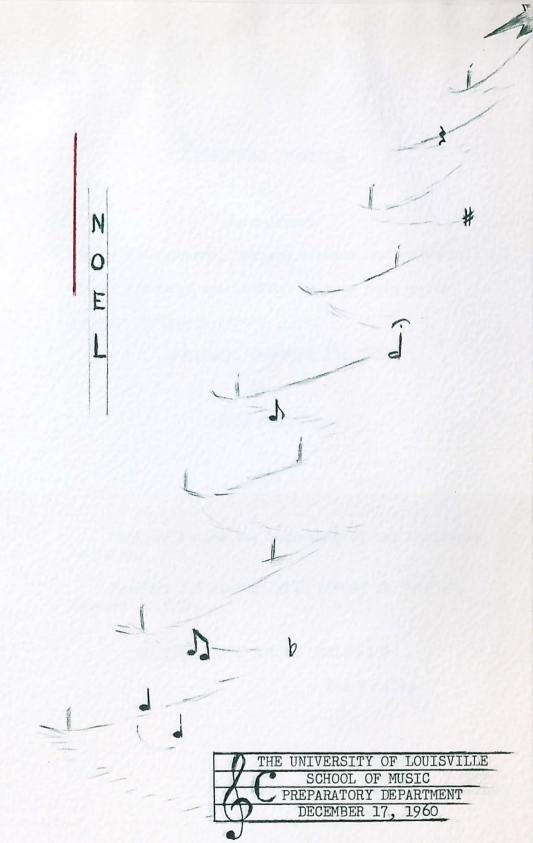
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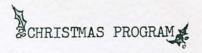
Next concert in the Series
BUDAPEST STRING QUARTET, Assisted by Mieczyslaw Horszowski
Saturday, January 21, 1961

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P. M.	December 13, 1960
	PROGRAM	
Christus, der ist m		. Johann Pachelbel
	Mary Kay Jones, organ (Hopper)	
Sonato III Largo Allegro Spiritoso		hann Ernst Galliard
	Tom Trueblood, trombone (Lyon) John Corbett, piano	
Concerto in C for C	boe	Haydn
	Tenneth Groeppe, oboe (Hauptman) tto Feddern, piano	
Two Chorale Prelude	s:	Bach
	da Komm' ich her (Fantasie) da Komm' ich her (Fuge)	
	Otto Feddern, organ (Hopper)	
Trumpet Concerto . Allegro		. Johann Hummel
	Edward Cooper, trumpet (Raper) Mary Raper, piano	
Partita V Praeambulum Corrente Tempo di Minue		hann Sebastian Bach
	Ann Gilligan, piano (B. Owen)	
Sonata No. 10 . Preludio Allemanda Sarabanda Gavotta Giga		Ascangelo Corelli





at

Gardencourt

All of the mothers, fathers, sisters and brothers of our students are invited to come join us in singing Christmas Carols

Saturday, December 17, 1960

at

3:30 p.m.

This will mark the beginning of our Christmas vacation.

Lessons and classes will resume on Tuesday, January 3, 1961.

WE WISH YOU A JOYOUS CHRISTMAS!

The Faculty